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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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College Radio Conference Expected To Draw 2,000

BY LINDA MOLESKI

NEW YORK With labels again viewing college radio as a viable promotion tool, some 2,000 attendees are expected at the sixth annual CMJ (College Music Journal) Music Marathon at Manhattan's Roosevelt Hotel Thursday-Sunday (30-3). The event will focus on the discovery and development of new talent as well as the current climate at college radio.

"At this point in time, with the way album radio is and the glut of superstar product, college radio is more important than ever before," says Judy Libow, vice president of national album promotion for Atlantic Records. "It creates an outlet for

acts that would not otherwise be heard."

Because of album radio's shrinking playlists and the onset of the classic rock format, college radio is again being viewed as an important

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CDs Keep Business On Even \$ Keel RIAA: Half-Year Shipments Down 6.9%

BY IS HOROWITZ

NEW YORK Spectacular market growth of the compact disc helped maintain total volume of net factory shipments of recorded product over the first half of 1986, even as

the total number of prerecorded units shipped, with plummeting LPs in the vanguard, continued to slide.

At 278.6 million, unit shipments declined by 6.9% compared with the same period in 1985, according to a report by the Recording Industry

Assn. of America (RIAA). Shipments for the January-June period in 1985 came to 299.2 million.

Computed at suggested list price, units shipped this half-year were worth \$1.95 billion, a marginal 1.1% over the 1985 figure of \$1.93 billion.

CD shipments for the 1986 period, however, snubbed 148.8% in units to 16.6 million, from 7.5 million in the same period in 1985. At suggested list (largely simulated, since most labels do not specify CD list), CDs shipped in the half-year were valued at \$322.9 million, a leap of 155% over the 1985 six-month tally of \$126.6 million.

Significantly, prerecorded cassette shipments continued to show

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Peak Yule Vid Sell-Through Projected

This story prepared by Bill Holland in Washington and Geoff Mayfield in New York.

NEW YORK Bolstered by the unprecedented surge of sell-through promotions, video and music/video combo chains expect the highest fourth-quarter prerecorded video sales to date.

"I'll be real bold and predict that maybe 80% of our video business over the next couple of months will be in sell-through video," says Joe Medwick, director of marketing for Tower Video's 40 U.S. locations.

"We're stacking high and selling low, with more sell-through videos than ever before. We've never had as much [lower-priced] product or

as many ad dollars to work with."

And Medwick says he is already seeing increases over 1985's fourth-quarter pace: "Totals are up drastically. Most of the programs kicked in about a month ago, and we're already seeing a lot of areas [where prerecorded video sales] are jumping up."

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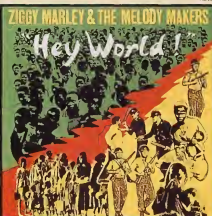
Finalists Named For Billboard Vid Music Awards

LOS ANGELES The Rolling Stones, the group's front man, Mick Jagger, and the Moody Blues have proved that their video—as well as audio—prowess is still something to be reckoned with.

These venerable acts chalked up more than 20 final-ballot nominations for Billboard's upcoming Eighth Annual Video Music Awards, a ceremony that caps off the magazine's two-day Video Music Conference, to be held at the Sheraton-Premiere Hotel here Nov. 20-22.

Five finalists in each category were determined by an industry-wide mailing that encompassed 6,500 music and home entertainment executives around the world.

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ZIGGY MARLEY & THE MELODY MAKERS have done more than inherit the legacy of their father, they've added to it. **KEY WORLD**, (ST 17234) their new EMI America album, establishes ZIGGY MARLEY as the new voice of reggae and the coming of age of the MELODY MAKERS. Produced & arranged by David Marley, Tyrone Downie, Grub Cooper, Ricky Walters for Rita Marley Music.



SHOCKADELICA (SP-5122) from JESSE JOHNSON. The follow-up album to one of music's most successful solo debuts of all time. Contains the hit single "CRAZY" (AM-2878) featuring Sly Stone. Produced by Jesse Johnson for J.W.J. Productions, Inc. On A&M Records, Compact Discs and BASF Chrome Tape. Management: Owen R. Kurney and Ronald J. Soskin for American Artists.

It Looks Like A Hard-Rockin' Holiday Season

BY STEVE GETT

NEW YORK Christmas promises to be loud 'n' proud as a slew of hard rock acts bring their way to the peak of the Top Pop Albums chart: Boston's debut MCA album, "Third Stage," jumps to No. 1 on this week's Top Pop Albums chart just three weeks after its release, taking over the top spot from Bon Jovi's third PolyGram album, "Slippery When Wet."

From our weekly sales summary of top items, there's a definite increase in the performance of hard rock product that's there right now," says David Blaine, vice president/general manager of the 25-store Waxie-Maxie chain in Wash-

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MCA HQ CASSETTES AND ALBUMS

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1 NEWS ▶ An *ARIA* report for the first half of 1986 shows CDs keeping the industry on an even dollar keel. ▶ The finalists have been named for *Billboard's* Video Music Awards show. ▶ Dealers see record video sales for 1986. ▶ Industries predict a hard 'rockin' holiday season. ▶ The sixth annual *CMAJ* music confab is set for Oct. 30-Nov. 2 in New York. ▶ *3+* The *VSDA*, 35 chapters strong, is thriving. ▶ *4/L* Labels are releasing large numbers of pop and rock favorites on CD. ▶ *6/T* Texans are seeking to establish a *NARAS* chapter.

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VSDA Is Thriving With 35 Chapters Growth Contradicts Talk of Shake-Out

BY EARL PAIGE

LOS ANGELES If there is a shake-out of independent home video stores in the offing, as some predict, the continuing growth of local branches of the Video Software Dealers Assn. tells another story.

The tally of VSDA local chapters is a record 35, with others still forming. Also, a growing number of now scheduling miniconventions that are spurring membership.

Although initial interest in VSDA in 1982 centered on preserving the first-sale doctrine with regard to video rentals, the current surge in new chapter formation is not primarily in response to legislative issues, say chapter leaders.

Instead, dealers now see chapters as a way to share expertise; remain vigilant regarding issues threatening their well-being, such as adult video restrictions; and to unify in the face of new rental competition from convenience and food stores, record/tape chains, and sell-through initiatives by mass merchandisers. Many cite a desire to socialize as a lure to chapter formation.

VSDA chapter growth and vitality is seen both in new groups being formed and in heretofore moribund chapters being revived, such as units in Houston, Denver, and Dallas. VSDA's current roster lists only four chapters as "inactive" over the past year. They are the Delaware Valley of New Jersey and Pennsylvania, Kansas City, northern New Jersey, and Washington state groups.

The new trend of miniconventions has grown from the initial success of local metropolitan chapters. The northern California chapter just grossed \$20,000, luring 1,600 attendees and 76 exhibitors to its first event (*Billboard*, Oct. 18). Similar to the exhibit events, often keyed to the holiday gift-giving season, are being held in North Carolina, New York City, Connecticut, here in suburban Riverside, and elsewhere.

Several participants in the new chapters point to a hope of bringing the excitement and advantages of the national group back home. "VSDA has a good program, and the local members here want that," says David Gillette, who, along with his mother, operates House of Video in Burley, Idaho. Idaho dealers will meet in Boise Dec. 3 to organize.

Even a less-than-successful VSDA chapter doesn't necessarily signal a shake-out, says Don Goldberg, owner of 6-year-old Video Li-

brary, Livingston, N.J., and head of a basically dormant chapter formed in late 1984. Goldberg says, "This is the sixth year we've been hearing shake-out, but there's more stores opening every day."

Indeed, Goldberg opened a second store himself and then sold it. "And that owner is now opening a second store," he says. "We just opened another store, too," he says by way of explaining he has been too busy to realize the chapter. He says New

(Continued on page 77)

Quarterly Available Via Retailers Billboard Sets Music Mag

NEW YORK A promotional blitz involving MTV and Westwood One produced major programs which herald the Dec. 1 launch of a new quarterly consumer music magazine from Billboard Publications Inc.

The premier issue of *Billboard's* Inside Tracks is called "The Year in Rock '86," a collaborative effort by *Billboard* and MTV. The magazine's 1.4 million circulation will give it the highest circulation of any consumer music magazine of date.

"The Year in Rock '86" will be available exclusively in record stores, which will purchase bulk copies and then distribute them free with purchases to customers. A number of major retail chains—including Tower, National Record Mart, Tower of Sams, and Record World—have already made sizable orders of the publication.

A *Billboard* spokesman says most retailers ordering the magazine are taking "between 500 and 1,000 copies per copy." These are shipped in a retail display carton, designed for point-of-purchase

use.

"We began this as an annual, but not such a strong response from retailers and advertisers that we decided to begin a publishing cycle and introduce it as a quarterly publication called *Billboard's* Inside Tracks," says Joe Mangione, publisher of the new magazine. Mangione says advertising in the magazine will be drawn from consumer accounts, including ad agency, videotape, and hardware; cars and motorcycles; home video; and major record labels.

To help establish consumer awareness of the premier issue, a unique promotional campaign is set to kick off the week "The Year in Rock '86" hits record stores. At the core of the program are 110 on-air music spots to be delivered by MTV via over a two-week period starting Dec. 1.

"The VJ spots will urge MTV viewers to go to their local record store to get the magazine free with purchase," says Sam Holden, publisher of *Billboard* and editor in chief of the new publication.

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Newmark & Lewis Tests Sales Viability In Latest Store N.Y. Discountor To Rack Music, Video

BY IRV LICHMAN

NEW YORK Newmark & Lewis, a 33-unit home entertainment hardware/appliance discount here with an aggressive print and television ad thrust, is about to introduce prerecorded audio and video inventory.

The chain, started 50 years ago, gets the prerecorded software ball officially rolling Saturday (1) with a celebration at a new store, opening at the end of October, in the Westchester Mall near Peekskill, N.Y.

The strategy, according to Abe Treish, vice president of corporate development at Newmark & Lewis, is to evaluate this single store's sales performance at the end of the year and then determine whether to offer audio and video inventory in other stores the chain, located throughout the New York City, Long Island, and Connecticut areas.

Treish regards the hefty roles taken by other discounters as Crazy Eddie's

and The Wiz are playing in low-ball priced recordings and videos as "certainly a factor" in his company's decision to stock the new inventory.

Racking the outlets is Ervin Litke's New York-based Olympia Records Industries, a longtime wholesaler.

'It's an experiment in merchandising'

aler with nearly 800 accounts in 16 states, covered by a sales staff of 14.

"According to Litke, the decision to offer prerecorded software was made following a trial run at Newmark & Lewis' annual home entertainment show last summer at the Nassau Coliseum in Hempstead, N.Y. With a decision to continue to feed inventory to other units, Litke says that the chain's hefty print and TV advertising schedule would in-

corporate audio and video software products, with "competitive pricing" as a consumer lure.

Treish says the "experiment to see how well we can merchandise the product" entails about 500 square feet in the Peekskill unit, whose overall footage runs 28,900 square feet. The Westchester Mall, opened a decade ago, also contains a music retailer under the Record World banner.

Treish notes that Newmark & Lewis abandoned attempts to rent video several years ago. He adds that only sell-through merchandise will now be stocked. As for audio inventory, the inventory of cassettes and compact disks will be for outdistance the stocking of LPs. Inventory value of software in both audio and video will amount to about \$100,000.

Newmark & Lewis grosses about \$350 million annually. This figure includes revenue from Bernie's TV & Appliances, a nine-unit chain.

Labels To Release Record Number For 1989 Pop, Rock Favorites Return on CD

BY IRV LIGHTMAN

NEW YORK As the song goes, "Everything old is new again": Owners of compact disk players are looking to replenish their libraries of pop and rock favorites.

Labels have been dipping into catalog ever since the CD hit the market, but never have so many major CDs in the category reached dealer shelves in such concentration in time for holiday business.

The most massive release pro-

gram has been Motown Records' steady release during the past several months of unique twofer packages. The label has released 42 CDs, each containing the full lengths of two previously released albums by its now classic roster of stars, including Smokey Robinson, Stevie Wonder, Diana Ross & the Supremes, the Temptations, and the Four Tops, among many others. Prices of the CDs, which reproduce the cover artwork of the original albums, is on par with other single CD

releases.

Two labels, PolyGram and CBS, are likely to be happily battling it out for holiday buyers' attention with new digitally remastered Rolling Stones albums. The PolyGram release consists of 15 CDs that result from a new deal with Allen Klein's ABKCO Records, while CBS is ready to offer 14 Stones packages.

The Rolling Stones Records' CBS albums were previously marketed through Atlantic Records. And Frank Sinatra has given his fans a new CD player an equivalent of MOR heaven with the first batch of CDs—nine of them—from his Reprise Records years. Interestingly, a Sinatra retrospective from CBS is going to be a gift-giving lure, but only on six LPs or three cassettes, for now at least. Apparently, a deal could not be made for a CD counterpart in time to make dealer shelves before Christmas, but a three-CD package is expected in January.

CBS is making its biggest single original cast/soundtrack release yet in November when 10 CDs hit the market. They include the cast albums of "The Sound of Music," "West Side Story," "Gypsy," "Sweet Charity," "Mame," "Baron," the revival of musicals of "Show Boat" and "Anything Goes," and the soundtrack of "The Graduate."

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Technidisc Turns Out CDs Capacity Will Soon Be Doubled

NEW YORK Technidisc Inc., a subsidiary of Producers Color Service in Troy, Mich., has begun commercial compact disk production, with two presses capable of turning out 500 finished units per hour at most cost.

Sharon Burman, marketing manager, says capacity will be doubled in January when another two presses are added. Turnaround at present is 30 business days from receipt of master tapes, she says.

The price is \$7 per CD in quantity of less than 500. It is scaled to \$4 per CD for orders from 1,000 to 2,000 units. Jewel boxes and insert charges are extra. Prices are negotiable for quantities larger than 2,000, says Burman.

Technidisc is equipped to handle CD mastering and also offers 48-track recording and mixing facilities. In addition, the company manufactures audiocassette and processes videotape.

IS HOROWITZ

Australian Record Vendor Wants To Compete With Majors Powderworks Begins Major Expansion

BY GLENN A. BAKER

SYDNEY After 15 years of operation under different names as a vendor of everything from children's records to the most avant-garde rock, Powderworks Records has embarked on a major expansion that could see it become the seventh "major" record company in Australia.

In May, owner/operator Ken Harding sold the diverse company, which was a pressing plant and tape duplication facility, to Melbourne merchant bankers Gahler Baileys Australia P/L, a corporate risk management concern with interests in the satellite communications industry.

The company appointed shareholder John Evans, a co-founder of the prosperous television marketer J&B Records, general manager of Powderworks, which has a catalog of some 2,000 albums and is distributed by RCA.

Evans has set out to more than double Powderworks' pressing capacity by buying equipment from PolyGram New Zealand's recently closed plant. This happened to coincide with PML Australia's decision to close down its custom pressing division. "We aim to service all areas of the record industry and will be going after the custom records business," he says.

His broad range of plans for Powderworks is. One is a national distribution network for independent labels and his own, more esoteric, repertoire. "RCA can't take everything we produce, only the more established artists," he says. "Most of us independents use the same shippers, warehouses, and agents but individually don't have the clout to reduce

costs. Now is the time to consolidate and set up an alternative."

Powderworks will continue to sign and record imaginative local talent as it has in the past with Midnight Oil (snapped up by CBS worldwide), Spy Vs. Spy, Radiators, Strange Tenets, Secret Society, and Aboriginal outfits Wurumpi Band and Gonwandland Project.

Former RCA arch chief Jon Kenneth has been recruited, and plans are afoot for rehearsal and demo studios. "If we want to take Australian music overseas, it has to be recorded at the highest possible standards," says Evans. "But with the Third World budgets that most Oz bands are allocated,

it's best to get them ready by teaching them how to maximize their studio time."

Also being started is Abstract Records, a budget label.

Powderworks has plans to move into the home video area. It has already seen a 35% growth in manufacturing business and a 42% rise in overall turnover since Evans came on board.

Says Evans, "In a way, we're more of a record company than one of the majors. We have our own pressing and tape plant, internal arch staff, promotion, and publicity. And we have the finances to make real waves in the market."

Soviets Anticipate CDs 2 Companies To Show Hardware

BY VADIM YURCHENKOV

MOSCOW It looks as if the compact disc format will soon make its presence felt in the Soviet marketplace. Two national consumer electronics companies, one in the Ukraine and the other in Riga, have organized the media get-togethers to showcase CD hardware.

According to Alexei Arshinov, veteran recording engineer and a spokesman for Melodiya, the state recording company, a large record-presing plant is set to be built in Czechoslovakia to meet eventual consumer demand for CD material.

The aim, he says, is to use the most advanced equipment available to enable the plant to meet Melodiya orders and also take on custom pressing business from all the major record companies in Eastern Europe.

Preliminary research in the compact disc format has been carried on for two or three years now at Melodiya's Moscow-based center, Grumazip. It is much too early for details of a likely pricing policy for CD hardware or software, but news of the worldwide success of the configuration has excited public interest here.

Baby Grand. Pianist Vladimir Horowitz, right, signs an autograph for a young fan, Weston Fieldman, while on a rare promotional visit to New York's Tower Records. Also pictured are, from left, the baby's father, Cory Fieldman; PolyGram Classics' Dave Wyner; producer Thomas Frost; Steinway's Richard Probst; Juliana Lopes; and Mrs. Wanda Toscanini Horowitz.

Executive Turntable

BILLBOARD. John Rabecok Jr. is promoted to the newly created post of general manager for Billboard magazine and becomes corporate vice president, based in New York. He was business manager and directories publisher.

RECORD COMPANIES. Ed Eckstine is appointed senior vice president and general manager for Wing/Casablanca Records, PolyGram's West Coast-based labels. He was with Arista where he was vice president of ad.

CBS Records International's European division appoints Derek Jollink marketing manager for Epic/Portrait/Associated Labels and Mitch Vanoni media liaison and manager of tours and promotion. Also, CBS Records U.K. makes the following appointments: Mark Tattersall, international product manager; Joel Royston, international press and promotion manager; CBS; and Julia Elsdon, international press and promotion manager, Epic and Portrait. All will be based in London.



ECKSTINE HAYDEN GALLO SETZLER

Mobile Fidelity Sound Lab in Petaluma, Calif., names Cheryl L. Werier national promotion director. She was with Mobile's Cafe Records.

Michael Bloom joins GRP Records in New York as director of publicity. He served in a similar capacity at Gramavision Records.

HOME VIDEO. CBS/Fox Video in New York makes these appointments: John L. Hayden, vice president of marketing, consumer products division; C. Bruce Pfander, director of marketing, consumer products division; and Nick Neumann, director of analysis and research. Hayden was with Beatrice/Hunt-Wesson. Pfander was with American Home Products Corp. Neumann was promoted from manager of his particular area.

Richard Keatinge is named associate director of production and production planning for low-budget movies at Vestron Video in Stamford, Conn. He was head of a mobile production facility for WGBH Boston.

PUBLISHING. Dejamus Inc./Nashion Music Inc., formerly Dick James Music, appoints Patrick Finch head of its Nashville operations. He was upped from promotional manager.

PRO AUDIO/BUILD. The Maxwell Corp. of America in Moonachie, N.J., promotes Peter B. Gallo to manager of advertising and merchandising and Linda Healy to assistant advertising manager. Gallo was consumer merchandising manager. Healy was trade show manager.

LaserDisc Corp. of America, a Pioneer Co., appoints the following regional sales managers: Andy Flagg, Northeast; Larry Griffin, Southeast; Danny Stein, Midwest; Stan Martin, South; Dave Wallace, Northwest; and Tom Smelser, West.

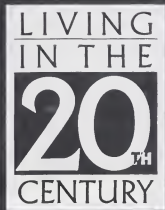
RELATED FEELS. Marshall Cohen is named senior vice president of research and corporate services for MTVN. He was upped from senior vice president for network and corporate services. Also, MTV Networks in New York promotes Harriet Seidler to vice president of marketing for MTV Music Television. She was vice president of the central region for the affiliate sales and marketing division.

Trind Artists in Los Angeles names Rob Heller a music agent in its personal appearance department. He was vice president of ICM's variety division.

Roger Gacón is promoted to vice president of Diversified Management Agency in Southfield, Mich.

ICM Artists Ltd. in New York appoints Wiley Hausman Northeast sales representative.

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Texans Seeking NARAS Chapter But Organization Is Noncommittal

BY CHARLENE ORR

DALLAS If Dallas/Fort Worth recording interests have anything to do with it, an eighth National Academy of Recording Arts & Sciences (NARAS) chapter will soon be formed here.

With Texas music becoming more prominent in the national market, Dallas/Fort Worth's Record Industry Coalition (RIC)—spearheaded by local business and recording personalities Ken Sutherland, Trammel Crow Jr., Tom Pitts, Gordon Perry, and Teresa LaBarbera—has convinced NARAS officials to consider lifting a 15-year freeze on new chapters.

"A Dallas/Fort Worth chapter

will have the capability of reaching such a large diversity of music," says LaBarbera. "We now record Latin in San Antonio; Christian in Waco; country in Fort Worth; rock, heavy metal, pop, rock, soul, and classical music in Houston and Dallas. This is a territory virtually untapped."

NARAS, the nonprofit organization founded in 1957 "to recognize qualitative achievements in the recording field [through the Grammy Awards] and to foster leadership for artistic, educational, and technical progress in recording," has had a moratorium on adding chapters for some time. The seven existing chapters are in New York, Los Angeles, Nashville, Chicago, Memphis, San Francisco, and At-

lanta.

A spokesman for NARAS says the organization has been in touch with the Texas group, but admits it is "not aware of anything happening at this point."

The proposed chapter here would serve all of Texas, even though it would be called the Dallas/Fort Worth Chapter. "We've gotten support from Austin, Houston, and San Antonio from people who realize how important NARAS would be for credibility," LaBarbera says.

Texas musicians have shown support for the project.



Industry Honor. WEA president Henry Drexler presents Musicians Group chairman & chief executive officer Jack W. Egarter with a humanitarian award during the recent Music & Video luncheon sponsored by the Anti-Defamation League of B'nai B'rith in New York. Pictured are, from left, Joe Cohan, president of the music and performing arts unit of B'nai B'rith; Walter Vatrovick, president of the CBS Records Group; Egarter; Drexler; Henry Kissinger, guest speaker; Cy Leslie, chairman and chief executive officer of MGM/UA Home Entertainment Group; and Gerald Tsai, vice chairman and chief executive officer of the American Can Co.

Hall Of Fame Featured TV Specials For Ala. Awards

NASHVILLE The induction banquet and awards show for the Alabama Music Hall of Fame will be filmed for two television specials. Plans for the show were announced at a press conference held in Birmingham on Oct. 11. The show is scheduled to take place Jan. 15.

According to the announcement, made by Jimmy Durham, executive director of the Alabama Music Associates, Nashville, will produce a two-hour special on the awards show and a one-hour special on Alabama musicians. A statewide tour featuring Alabama's Alabama Reunion, will coincide the specials.

Pat Ledford, head of Production Associates, said she had gotten

commitments for prime-time placement for the specials from TV stations in Alabama and surrounding states. The specials will be written by Paul Slocum and directed by Sam Abdul-Beddy. Listed is 1985 Alabama Music Hall of Fame inductee and head of Nashville's Tree International music publishing company, will be music supervisor.

More than 20 acts are in the running for Hall of Fame honors, including the Temptations, Alabama, Emmylou Harris, W.C. Handy, Jimmy Buffet, Eleanor Bergquist, George Jones, Hank Williams Jr., and others.

Ceremonies will be held at Boutwell Auditorium in Birmingham. Tickets go on sale Dec. 1.



by Paul Grein

BOSTON'S "Third Stage" jumps to No. 1 in only its third week on Billboard's Top Pop Albums chart. That makes the album the group's last album, "Don't Look Back," which shot to No. 1 in three weeks in September 1978. The difference, of course, is that that album was released just 15 months after the group's smash debut album wound up a 30-week run in the top 10; this album was released after an eight-year lay-off.

Only six other albums in the past five years have reached No. 1 in as few as three weeks: the Rolling Stones' "Tattoo You," AC/DC's "For Those About To Rock," Paul McCartney's "Tug Of War," Bruce Springsteen's "Born In The U.S.A.," USA For Africa's "We Are The World," and Van Halen's "5150." The Stones' album and "We Are The World" did it in two weeks.

"Third Stage" is MCA's fourth No. 1 pop singers in less than 18 months, following the soundtracks to "Beverly Hills Cop" and "Miami Vice" and Patti LaBelle's "Winner In You." This is especially impressive because "Cop" was MCA's first No. 1 album in nearly 10 years. And since "Cop" topped the top spot, no other label has landed as many as four No. 1 albums. Warner Bros. is second with three; A&M, Columbia, and PolyGram have each notched two.

MADONNA'S "True Blue" leaps seven notches to No. 6 on this week's Hot 100, becoming her 10th consecutive top 10 single. This puts her in a tie with Brenda Lee for the most consecutive top 10 hits by a female singer in the rock era. Lee made the mark with 10 straight hits from 1960 to 1962. "True Blue" reached No. 2 in second place with nine consecutive top 10 hits are Aretha Franklin (1967-68)

and Donna Summer (1978-80). In all cases, we are discounting B-sides that fell short of the top 10 weeks as Christmas gifts from the vaults releases on former labels.

In the '80s, only two other artists have landed as many consecutive top 10 hits: Michael Jackson, who has accumulated 12 (counting two duets with Paul McCartney), and Lionel Richie, who has earned 11 (counting a duet with

who was last in the top 10 in November 1963 with the Ronettes' classic "Be My Baby."

Lionel Richie's "Dancing On The Ceiling" drops to No. 7 on this week's Top Pop Albums chart after spending just six weeks in the top five. This pales next to Richie's last album, "Can't Slow Down," which rode the top five for 38 consecutive weeks in 1983-84. Richie's even approach Richie's first album, "Lionel Richie," which spent 10 straight weeks in the top five in 1982-83. The album could turn around on the strength of his single, but the fact that it's dropped out of the top five this fast is surprising.

"The Tonight Show Band With Don Severinsen" cracks the Top Pop Albums chart at No. 155. Though Severinsen had a respectable hit with the 1972 album "Brass On Ivory"—on which he teamed with Henry Mancini—this is the first album by the "Tonight Show" band.

And Jellybean produced three hits in the top 10 on this week's Hot Dance/Disco Club Play chart: Stacy Lattisaw's "Nail It To The Wall" at No. 3, Anthony & the Camp's "How Many Loves," and No. 5, and Jernard Stewart's "Dancefloor" at No. 9.

WE GET LETTERS: Michael Lee of Edmond, Okla., notes that Klymaxx's recent "Make Me Size Love" was the 15th song in chart history to peak at No. 15 and spend exactly 15 weeks on the chart. Seeking to top himself, Lee added that Rush's last four albums first act to have four consecutive albums peak in the same position—excluding No. 1.

Michael Harwood of Sound Warehouse in New Orleans notes that Paul Simon's "Graceland" isn't the first case where the back cover of an album is the same as the front cover of a companion disc. The same approach was taken on Linda Ronstadt's 1984 hit, "Lush Life."

Folkways' Asch Dies

NEW YORK Moses Asch, founder and head of Folkways Records, died here Oct. 19 of a heart attack. He was 81 years old.

Folkways is believed to be the oldest independent label still in existence. Its catalog of more than 2,000 albums covers a wide breadth of material, including international folk and ethnic music as well as spoken word and children's recordings. Asch's role in recording American music was enormous: The label's catalog boasts recordings by Pete Seeger, Woody Guthrie, Leadbelly, Bill Broonzy, James P. Johnson, Coleman

Hawkins, and Mary Lou Williams. Asch, the son of novelist Sholem Asch, was born in Poland and raised in Brooklyn. A job installing sound equipment in New York theaters led him into the recording world, where his first venture, in 1939, was releasing recorded versions of his father's stories. He formed Folkways in 1947.

Fiercely independent, the label never issued records in cardboard, but fabricated its own jackets. Folkways' unique manufacturing approach allowed Asch to maintain a policy of keeping all titles in the label's catalog in print.

filming and recording.

The annual budget for operating each office would be between \$60,000 and \$150,000, but the start-up monies may come from private fund-raising efforts.

Reaction from the mayor and city council members has been positive, but they warn that any new programs won't be popular while the city is in the midst of a budget crisis. Nevertheless, supporters hope to create a strong, lasting two agencies commissions before the city council within a few weeks.

JEFF HANUSCH

Fiscal Crisis Could Delay Move New Orleans Plans Arts Pave

NEW ORLEANS Despite the fact that New Orleans is on the verge of financial collapse, many members of the local film and music industry hope to persuade city officials to create a film and video board and a new music commission.

At the Cosimo Matassa of the New Orleans Music and Entertainment Assn., each board would act as an advisory group and would also contract movie and record companies, put together film and music agency directories, attend national music and film conferences, and promote New Orleans as a site for

**ELTON
JOHN
LEATHER
JACKETS**

PRODUCED
BY
GUS
DUDGEON

THE
NEW
ALBUM
ALREADY
BEING
CALLED
A
CLASSIC.

"GIRLS,
GIRLS,
GIRLS,
GIRLS"
HEARTACHE
ALL
OVER
THE
WORLD"
7 SONGS

THE
SMASH
SINGLE
THAT'S
BECOMING
A
GLORIA
HIT



GEFFEN
RECORDS

THE NEW ALBUM

ALICE COOPER

CONSTRUCTOR

MCA-5781

THE NIGHTMARE RETURNS TOUR '88

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10/28	Baginaw, MI	11/03	Fairfax, VA
10/30	Detroit, MI	11/14	Philadelphia, PA
10/31	Detroit, MI	11/15	Binghamton, NY
11/1	Troy, OH	11/16	Richmond, NY
11/2	Madison, WI	11/18	Worcester, MA
11/4	P. Wayne, IL	11/23	London, U.K.
11/6	Stouffville, ON	12/19	Sheffield, U.K.
11/7	Dayton, OH	12/20	Manchester, U.K.
11/8	Chesapeake, OR	1/1	Newcastle, U.K.
11/9	Rich, PA	3/5	Birmingham, U.K.
11/11	Pittsburgh, PA		

* SOLD OUT!



LIVE BROADCAST HALLOWEEN

From The Joe Louis Arena In Detroit
(copyright east coast / EMI music group)

Alice

Management: Alvin Enterprises, Inc.
Produced By: Beau Hill

MCA RECORDS
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Alive & Well

DON'T WRITE OFF THE INDIE VIDEO RETAILER

BY JOHN POWER

The home video trade press, including *Billboard*, seems convinced that the independent video dealer is going to evaporate overnight just because 7-Eleven and K mart have started to stock prerecorded video. There have been too many articles lately that have said, in essence: "Independents and specialists wonder if they have a place in the industry's future."

We at the American Video Assn. (AVA) are confident that there is a very important place in the market for the independent video dealer—now, and in the future.

First, it is necessary to distinguish between the *rentals* market and the *sales* market. The independent has never generated most of his income from sales. He feels that if Target can sell titles, more power to it.

But from daily contact with consumers, the independent is convinced that the majority of VCR owners do not want to go to a store with few exceptions, they just want to view them.

So, if we are talking only about the sales market, perhaps a point could be made about the dangers posed by the mass merchants.

I suggest, however, that the independents aren't losing much sleep over this issue.

In the movie rental business,

chain stores, mass merchants, record stores, drugstores—or what have you—have no advantage over independents as long as the latter stay competitive in their own market. The indie can access the same product at virtually the same price as the largest operator.

In many other types of retail business, the large operation can indeed

compete effectively. That expansion, however, will come as the normal result of buying titles on a month-to-month basis. The key for the independent is to remain competitive in his own marketplace.

Moreover, the indie video retailer can respond to changes in market conditions and the needs of his customers more quickly than larger op-

petition can just as well come from another independent as it can from a larger company.

One must also be careful of making generalizations that may hold for major markets, but are totally inapplicable to smaller markets, where so many indie dealers do business. In many small towns there is no present likelihood of a 5,000-title store. Nor are there any mass merchants or chains to take away business from the specialist.

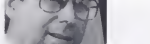
At AVA, we have not experienced a drop in membership; rather, it continues to grow every month. If a shake-out is happening, we're not seeing it.

We believe too many writers for magazines and newspapers are listening to each other instead of getting out and talking to successful independent dealers. At our convention last April we were amazed at the sophisticated level of business practices and marketing skills demonstrated by the indies we met.

We agree, of course, that some indies will be forced out of business. But that is a normal course of events in any competitive marketplace. Some department stores, discount stores, and record chains have been forced out of business too.

It is just not true to say that the specialist or independent video dealer is in trouble.

'He can respond to changes in market conditions more quickly'



John Power is president of the American Video Assn., based in Mesa, Ariz.

get product lines unavailable to the independent or get them at prices that put the independent at a serious disadvantage. But the video rental business is not like the record, book, or drugstore businesses, all of which depend on product sales rather than rentals.

It is true that the typical independent dealer will have to expand to

erations.

If rentals were to wane and sales surge, then the specialist might be in trouble. But that is not happening at this time and appears unlikely to happen in the near future.

None of this is to say that some independents won't be hurt when low-ball pricing appears across the street. However, this form of com-

Urban: 'Margarine' or Black

BY JOE SHAMWEL

One of the major controversies in black music circles today revolves around the use of the terms "urban" and "black" to describe black record formats. The debate persists not only on the programing side, but on the sales side, too. Those PDs, GMs, and SMs who are anxious to show that more than blacks listen to their stations fervently defend the "urban" logo. Equal numbers of the same, plus black community groups and individuals, deny the homogenization of one of the few remaining bastions of ethnic identity.

Who is right?

The heart of the disagreement centers on the fact that many people consider "black" a negative term. They perceive—or think others perceive—that black people are second class, powerless, unemployed, moneyless! Others believe

that labeling a music or format "black" is a vestige of racist thinking. Hence the term "urban." Blind. Noncontroversial.

In their best-selling book, "Positioning: The Battle For Your Mind," Al Ries and Jack Trout discuss the power of a name. They write: "Take margarine, for example. Even though the product has been around for decades, it is still perceived as an imitation butter. ('It's not like I feel Mother Nature...') The same principle is involved in the shift from colored to Negro to black. 'Negro' is a marginare name, forever relegating Negroes to second-class citizenship. 'Colored' is a tasteless, an essentialist slur on the situation. The implication is, the less colored the better."

'Black' is a much better choice. It allows the development of 'pride in blackness,' an essential first step to long-term equality. (You might prefer to be white, but I prefer to be

black."

As I see it, urban, like Negro, is a marginare name. It implies that, somehow, all those blacks listening aren't black. All "urban" advocates are overlooking a major factor—the importance of being first in the mind of the prospect—be it advertiser or listener.

In the overall music market, radio ranks No. 3 behind TV and newspapers. But in the black community, radio ranks No. 1!

Arbitron studies show blacks listen to radio 20% more than the general public. Why? Because black radio generally provides its audience with the only consistent, daily stream of entertainment, news, and consumer information that reflects the black community's lifestyles, aspirations, and identity. This is a community that spends \$240 billion annually.

Becoming urban forces black radio onto a mental ladder below other

forms of media, newspapers, and the Coca-Cola of media—television. It destroys the community base of listeners. There are no communities made up of "urbans."

History has shown us that those market leaders that abandon their base lose their strategic advantage (Volsungsen comes immediately to mind).

Black radio should position itself as the *meola* of media, selling the fact that it is dominant and important to its audience. It should compare itself to TV and newspapers, not other radio stations.

By maintaining positive, community-oriented programming, black radio also maintains a loyal, stable base of listeners whose economic impact increases every year.

Black radio, like Coke: It's the real thing!

Joe Shamwell is general manager of WACR in Columbia, Miss.

Letters to the Editor

lans in pinstrips are actually helping record sales by generating publicity for otherwise mediocre products.

Walter Williams
Long Beach, Calif

themselves over whose revelations are the most divine.

The one disturbing thing these groups have in common, however, is an amazing ability to rain funds. If they can ever agree on anything long enough, they have the money to threaten not only their opponents. They are essentially the rock'n'roll, but also the Constitution of the U.S.

For now, though, these ayatol-

ATATOLANS IN PINSTRIPS

I don't think the war being waged by religious fundamentalists against rock'n'roll is too onerous. Because these religious warriors are not yet organized enough to constitute a threat to anything other than the peace of mind of their opponents. They are essentially a fragmented collection of cults, arguing constantly among

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radio

Series Scores For Stations' Promos

Mets/Sox Match Spurs Contests

BY KIM FREEMAN

LOS ANGELES Stations in New York and the Red Sox were working as hard as the Mets and the Red Sox to win the Series after the World Series began on Oct. 18. Last-minute promotional activities went far beyond the expected scramble for tickets and giveaways as Gotham radio salient listeners receive the Mets and the Red Sox banners gloated over their 2-0 lead after game two. Numerous bets were made between the cities, and production departments went to extra lengths turning hit tunes into pep songs for their local teams.

For many players, it was a great time to prep for a future in sports broadcasting. Stations were taking full advantage of players they had signed on early in the season for exclusive team reports.

"Everybody brought their Mets to work," says David Bieher, promotion director at album rocker WBCN Boston. When the Sox returned to Boston for game three, on Tuesday, WBCN was ready with a quickly assembled venture with Radio-son, a local firm that rents televisions, huge screens, and VCRs. During Charles Laquidara's morning show, listeners vied for that equipment, which was cranked out to lucky winners in time for the game, compliments of WBCN. That was for listeners who didn't win WBCN's ticket giveaways of two pairs for each game, which came complete with limo service and a free game dinner.

One of the cleverest promotions came from Emmis country outlet WHN New York, flagship station of the Mets. The CBS Radio Network carried the Series, and both WHN and WCBS-AM air the games in New York. "There were no posters, no phone calls," says WHN's Susan Stornes of the station's ticket-giveaway campaign. "All you had to do was be found listening to WHN." The station—which billed itself as "Sports Radio 1650" during the Series—sent patrols to businesses, homes, toll booths, restaurants, etc., seeking anyone tuned in. According to Stornes, many listeners held up "We're Listening to WHN" banners wherever they were.

"We didn't have time to do the postcard or phone route," Stornes says, bringing up a problem all promotion directors face when planning campaigns around events that have last-minute results, like the Series. "It's been a very bizarre week," adds WBCN's Bieher, who directs the station's on-air-for-tickets contest via local print. The Boston paper's ad deadline was a week before Bieher knew whether the Red Sox were in the Series, so stations were included in case the team didn't make it.

One of many winners in the top 40s WHZZ "Z-100" New York

Summer Arbitron ratings are in ... see page 21

and WXXS "Kiss 106" Boston. Z-100 promotion director Amy Schneider says, "[PD] Scott Shannon is a die-hard Mets fan, so we're going insane over this." The Joser has to supply a "DJ slave for the day," says Schneider, adding that Shannon was quick to volunteer Z-Morning 700 sidekick Jack Murphy.

Meanwhile, Kiss 106 got "Baby Love" recording star and supposed Mets fan Boyz in the studio to record a version of that song plugging the Red Sox, which was whittled off to Z-100 in Regina's hometown. "I know Scott's gonna love that," says Kiss 106's Bill Costa.

Country outlet WBOB Boston used a "most outrageous" theme to select its ticket winners, according

to promotion director Kate Griffin. "One lady said she would do the whole team's laundry for a year."

Major League Baseball prices have kept stations from buying banner space inside Shea and Fenway stadiums. The alternative is getting listeners to bring station banners and fly them for a shot at always-exclusive free television exposure. WFLJ is offering cash to listeners spotted with banners, but King says it's something of a hard sell.

The other alternative is signage within sight of the stadiums. WBCN, for example, has a huge balloon, which extends 200 feet in the air and is painted like a baseball, anchored in a parking lot next to Fenway.



Team Spirit. While posing in front of a "The Sox Rock" banner, strategically placed opposite an entrance to Fenway Park, the WBCN Boston staff poses for a cheer that could knock the toothwearer of hometown naros the Red Sox.

Guest Columnist

Station Managers Should Look For Well-Rounded PDs

BY JOHN IRWIN

FOR EVERY STATION MANAGER there will come a time when your program director moves on, and you're faced with finding a replacement. That was the situation I encountered a few months ago at WYNY New York, and here are some observations on the process.

First and foremost, look for a well-rounded individual. Don't limit your search to merely finding a person whose greatest strength happens to be in the area of your station's biggest weakness at the moment. The temptation is to go for the quick fix—the feeling that if you can find someone who really knows music, you can teach him or her later how to market your product, deal with talent, or set up formats. If a person lacks that experience, however, you're taking on future headaches.

During my search for a PD, candidates would too often try to sell me by talking about only their main strengths, regardless of the fact that I had already told them about our needs and goals—which were broad. You hear, "I've got a music list that I know will sell you a share." Then they have trouble explaining how this list will work for your station and its particular market.

Another common mistake many PDs make in job-pitching is focusing too much on what the other stations are doing, without addressing what they themselves can offer as the opportunities for your station.

Then there is the PD who has worked numerous formats and cities and merely states, "Just tell me what you want and I'll deliver." When I hear this line, I simply say that I want a good mass-appeal adult station that will garner me a 10 share without using "blue radio" tactics. And, oh yes, can you deliver

that in two books? I never got any takers.

The same guy who told me, "Just tell me what you want, and I'll respond with 'Sure, I can do it. Give me a couple million dollars for promotion and you got it!'" All the while I was silently plotting, Will you guarantee it? Give me some substance I can hang my hat of hope on.

GO FOR STRONG PEOPLE skills. Aside from seeking the most experienced individual possible, another priority is to make sure the person has good people skills. This approach should be a must in hiring any department head. Whether you're piloting a NO. 1 station or re-building, as is the case at WYNY, it only makes sense to hire people who can get others to perform to their maximum potential as quickly as possible.

Great-sounding radio stations come about when all elements of the programming operation are giving 110% to on-air product perfection. Getting all parties—air talent, upper management, and support personnel—to agree on the direction of the station is taking on a very difficult task. It takes a person with the patience of Job, the negotiating skills of Henry Kissinger, skin as thick as Iacocca's, and the aggressiveness of Phil Donahue.

IS THERE SUCH AN INDIVIDUAL? I don't think so. But the point is, I don't afraid to seek a person who has all of these traits, even if it adds to the length of your search.

After a search of several weeks at WYNY, we chose Chuck Crane, the assistant PD at WLS Chicago. I had been able to track Chuck's performance through the years, and although he hasn't built stations by himself into giants, he has worked alongside some of the best, and he has played a large role in the building of some great ones. Most importantly, he has strong skills in the areas of talent, grants, I also can't forget that he "asked for the order" the very first time we chatted.

In a pay applicant, I look for someone:

- who has done his or her homework on my station and market.

- who can suggest game plans for the station that are realistic, with documentation to support any proposals.

- who thrives on the stress brought about by moving the station into the right programming avenue.

- who asks the right questions about the history of the station and wants to know why past game plans

haven't worked; who has the desire to gain knowledge of obstacles that have to be overcome.

- who shares scenarios that may be similar to the station's situation, possibly any that the individual has been involved in or has closely observed. Well-thought-out solutions are particularly appreciated. There are many ways that an applicant can take this approach, even by offering something like, "I recall a

(Continued on page 11)



Programmers reveal why they have jumped on certain new releases.

TOP 40

Coming off of a summer 4.8-6.5 12-plus overall jump, KSQD-FM San Diego program director Mike Preston credits part of that leap to 11-song sweeps. Two new songs used in those blitzes are Janet Jackson's "Control" (A&M) and Duran Duran's "Notorious" (Capitol). There was really no question about the Jackson single," says Preston, who has gotten positive feedback in call-out research after playing the song for weeks as an album track. "For the last couple of months, there seems to have been a backlash against Duran Duran," Preston says. "But I think 'Notorious' will change that. It's not an irritating song, and it really sounds more like an urban record." Preston says "Notorious" is a two-time winner of KSQD's Battle Of The New Sounds request show. "And not just with teens. Like the Jackson record, this one is doing very well with 18- to 49-year-old females."

COUNTRY

"Being consistent is what makes an entertainer a star," says KPLX Dallas music director Mac Daniels. "And that's what the Judds are all about." Since the mother-daughter duo arrived on the scene, each of their singles has performed superbly for KPLX, says Daniels. He expects the same from their latest outing, "Cry Myself To Sleep" (RCA). As usual, the Judds' single is very popular with KPLX's female demo, as is Reba McEntire's "What Am I Gonna Do About You" (MCA). "The women love this because they can relate really to it," Daniels says. From a different camp come the O'Kanes, with the single "Oh Darling" (Columbia). "It's a cross between the simple and the bluesy and the uniqueness and freshness of Ricky Skaggs' early stuff," Daniels reports. "It's a great, up-tempo record that's getting good male phone answers after just two weeks of play."

KIM FREEMAN

POLYGRAM WELCOMES C O M M O D O R E S To The Polydor Label

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Smile*

ROCK WATCH

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So don't wait another second to reserve this AOR show in your market. Call today. And reserve the one program that can count down the top tracks with the top AOR artists... and multiply your listeners... and ensure their undivided attention from now on.

ROCK WATCH is available on a swap/exchange basis to stations in the top 170 Arbitron-rated markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

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New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



FCC Agrees With Licensees: Rules Are Outdated

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission has agreed with radio station owners, saying that its 35-year-old rules requiring a station's main studio to be in its community of license are outdated. It has proposed to relax or even eliminate the requirements for television as well as radio stations.

In its Oct. 16 proposal, the FCC, which initiated the proceedings in response to a petition filed by a group of radio licensees (Billboard, June 25), said that the rules were "questionable in the context of current regulatory policies and broadcast station operations."

The licensees, who called themselves the Arizona Justice Committee, put it in simpler terms, pointing out that these days, radio listeners don't just knock on the front door of stations, they write or phone first. The rules are outdated, they said. The FCC agreed.

They also agreed that the studio programming origination rule was over the hill "since remote facilities and satellite transmission capability effectively allow origination to occur from anywhere."

The FCC proposed to eliminate the studio origination rule entirely and either amend the main studio rule to allow a station to locate the main studio within its Grade B contour or city grade contour—that is, its main broadcast area—or to eliminate the rule entirely.

In a separate statement, James Quello, FCC commissioner, agreed that the rules are antiquated, but underlined his concern that the elimination should not be taken as signaling "an effort to erode... a licensee's obligation to serve the needs and interests of the community to which it is licensed."

The FCC action is seen as a turnaround, because earlier this year, it had meted out several \$10,000 fines to radio stations that had shifted main studios and program origination.

GUEST COLUMNIST

(Continued from page 10)

problem situation in Detroit, but I can't recall the specifics on how it was corrected. Can I investigate it for you and drop you a note?

* who doesn't like name-dropping, unless the person mentioned can give me a complete report on the applicant's work. If the applicant chooses to put another programmer or consultant on a pedestal, I find out if he or she can elaborate on that individual's philosophies.

As a final point, it's important to recognize that the applicant may not be totally realistic about the salaries your market pays. Find out the individual's salary history and expectations early in the game to avoid any misconceptions.

John Irwin is the vice president and general manager at NBC AC station WYNN New York.



by
Kim
Freeman

BOB KRANES is indeed the new assistant PD/music director at WXXR "K-Rock" New York (Billboard Oct. 25), a move that keeps him in the Infinity Broadcasting chain and brings him back to his Gotham home turf. Kranes left WLIR Long Island in September 1983 to join Infinity's WBCN Boston as MD. Of his decision, Kranes says, "K-Rock has the potential to be the best rock'n'roll station in New York, the No. 1 market."

At WBCN, PD Oedipus has already appointed Carter Alan music director, and Kranes will stay on board for a few weeks to assist the transition. A seven-year WBCN veteran, Alan spearheaded the album rocker's emphasis on local music, and Kranes will assist the annual WBCN Rock'n'Roll Rumble. Alan retains his 10 p.m.-2 a.m. shift.

KEGL, "the Eagle" Dallas underwent more changes when the morning team of Robin, Kenny & Cowan was let go after six months on air. As many observers predicted, afternoon man Moby moved into the morning slot. Interestingly, Bill Cowan—thanks largely to his "Mr. Sports" character—was offered a job alongside Moby and took it.

As you'll recall, just a month ago, KKBQ Houston's Ron Parker was signed as PD of the Eagle and left after 24 hours. There is still no PD; Joe Folger is interim. At KLOS, music programmer, apparently with designs on scoring the position permanently. Shaking up the station further, KLOS's music director Kelly Wender jumped ship last week. Sources say he was asked to do a little too much programming.

LOS ANGELES LINE: Although we'd only been in L.A. for two days when pressime arrived, there's plenty to report on the "off," thanks to multimedia promoter **Kenny Ryback** for slipping us into a rehearsal, at a local TV studio, of Alice Cooper's road show, which

Kranes leaves WBCN for K-Rock

begins in Detroit on Halloween. The start date is fitting, as Cooper is back in black leather and fake blood with a show that will take old fans back to great memories and should introduce youngsters to Cooper at his finest. Also there, we found Sky Danies, former KMET assistant PD, who says he is close to putting his ears to work in a prime-time a/c gig.

Next, we drooled over **KLOS'** CD library, which music director **Kurt Kelly** says is still not as well-stocked as he'd like it to be. (Labels, are you listening?) And, over lunch, **KLOS** program director **Tim Kelly** said he's cooking up consultancy plans. Expect further details in a few weeks. Kelly says, but don't send programming résumés to **KLOS**. Kelly is content not to mention successful, there, and he intends to keep it that way.

More thanks to **Epic's Larry Douglas**, **Polly Anthony**, and **Laurie Anderson** for a super dinner with **Luther Vandross**, who is fit as a fiddle and getting ready for a promotional tour that starts early next week. It is, we mean that, **Vandross** has lost 127 pounds. He charmed us all through dinner by telling stories while we ate.

Also at the table was **KPWR**

"Power 106" program director **Jeff Wyatt**, who confessed to being a Taco Bell addict but settled for lobster. Wyatt secured a video appearance by **Vandross** at **Power 106's** fireworks/concert party on Sunday (25). Also enjoying the truly epic dinner were **Power 106's** musk director, **Al Tavera**, and Wyatt's wife, **Kathy**.

And finally, for now, there's big talk on the street about two well-known L.A. promotion veterans forming **PAL Records**. That may not happen for a year or so, but you heard it here first.

JOHN GRIFFIN is the new PD at **Alban rocker WPLR** New Haven, Conn. He's been with **WPLR's** management team for 10 years and succeeds **Ned Mirsky**, who joined **DIR Broadcasting** recently.

... **Rich McNicholl** moves into the assistant PD spot at **WLS Chicago**, replacing **Chuck Crane**, now at **WYNY** New York.

IN LAST WEEK'S ARBITRON listings, **WBZZ** Pittsburgh's ratings were wrong. The top 40 outlet moved from an 8.9 to a 9.4 in the 12+25-34 summer share. And talk/variety outlet **WMAQ Chicago** was mistakenly listed as a country station. Big apologies to both outlets.

XTRA-AM San Diego has a golden-olies opportunity as the afternoon drive shift opens up. That job opening follows the departure of **Michael Bos**, who split for cross-town **KLZZ**, which dropped **AC** for the ever-popular classic rock format early this month. **XTRA's** night man, **Gary Beck**, must be the same track, but he's already been replaced by two-year **XTRA** swing shift **Nick Silver**. According to **Edyn L. LaMarca**, the afternoon slot will be personality-intensive, so "someone with a top 40 background will have a good start."

Of **KLZZ**, **LaMarca** says its true rock direction makes it "not as much of a direct competitor as we had expected." Nonetheless, **XTRA** is keeping in touch with its audience via liners that invite listeners to chat directly with **LaMarca** about the station. He's been airing them once a shift and getting 25-35 calls a day.

ROCK LIVES!

WNEW-FM New York (AOR) **Costas**, **Red Pollard** As **Rocktober** trends to a close, New Yorkers got treated to what's becoming a real tradition in the city: **WNEW-FM's** birthday festivities. The Metromedia rocker started the party with a **Hard Rock** Cafe press conference, where afternoon star **Scott Muni** read off a roster of musicians who visited throughout the month. Like last year, the highlight of **Rocktober's** many special events was the "Shootout in the City," a downtown fireworks extravaganza set to soundtracks by **WNEW's** Tom Couch.

Across town at **WXXR "K-Rock,"** the station has plastered the city with posters that read "Be

Outrageous," a challenge to listeners to do the wildest, craziest thing in a competitive for big prizes. That's a pretty tempting invitation coming from **K-Rock**, whose morning man is, of course, the always outrageous **Howard Stern**.

ANOTHER BUDDING October tradition is **Transylvania Mania**, a contest for a trip to **Dracula's castle**, organized and sold by **Marketing Entertainment Group** of America, based in New York. **WNVZ "Z-104"** Virginia Beach, Va., is one of several stations going on to send one listener to **Bucharest, Romania**, for eight days of fun in and around **Count Dracula's** favorite haunt.

Billboard.

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ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports					TITLE	
WKS. ON CHART	WKS. AT NO. 1	WKS. AT NO. 2	WKS. AT NO. 3	ARTIST		
1	2	2	9	HUEY LEWIS & THE NEWS	*** NO. 1 ***	HIP TO BE SQUARE
2	5	5	5	BILLY IDOL	THE NEW BOY	TO BE A LOVER
3	6	12	4	THE PRETENDERS		DON'T GET ME WRONG
4	7	11	8	BRUCE HORNBY		THE WAY IT IS
5	1	1	6	BOSTON		AMANDA
6	8	13	6	JOHN FOGERTY		CHANGE IN THE WEATHER
7	3	3	9	ERIC CLAPTON		EMOTION IN MOTION
8	4	4	9	STEVE WINWOOD		FREEDOM OVERSPILL
9	11	23	4	KBC BAND		IT'S NOT YOU, IT'S NOT ME
10	10	15	6	TIL TUESDAY		WHAT ABOUT LOVE
11	16	21	4	BOSTON		WE'RE READY
12	12	14	5	SAD COMPANY		THIS LOVE
13	9	10	11	BON JOVI		YOU GIVE LOVE A BAD NAME
14	14	16	7	TMNBUK 3		THE FUTURE'S SO BRIGHT
15	31	—	2	THE POLICE	*** POWER TRACK ***	CENT STAND SO CLOSE TO ME '86
16	23	35	3	GARMIA SATELLITES		KEEP YOUR HANDS TO YOURSELF
17	17	17	6	BILLY SQUIER		LOVE IS THE HERO
18	21	26	5	TINA TURNER		BACK WHERE YOU STARTED
19	25	37	3	PETER DINKEL		THAT VOICE AGAIN
20	28	34	4	ERIC CLAPTON		TRUE TO YOU
21	13	8	12	DAVID & DAVID		WELCOME TO THE BOOMTOWN
22	22	18	9	HUEY LEWIS & THE NEWS		JACOB'S LADDER
23	15	7	11	TALKING HEADS		WILD, WILD LIFE
24	34	—	2	BEJAMIN ORR		STAY THE NIGHT
25	NEW	1	1	DON HENLEY	*** FLASHMAKER ***	WHO OWNS THIS PLACE
26	36	40	19	GENESIS		LAND OF CONFUSION
27	29	33	4	WANG CHUNG		EVERYBODY HAVE FUN TONIGHT
28	NEW	1	1	STEVE MILLER		I WANT TO MAKE THE WORLD...
29	33	41	3	BOSTON		COOL, THE ENGINES
30	29	22	6	THE DUTTFELD		EVERYTIME YOU CRY
31	35	45	3	TALKING HEADS		PUZZLE EVENING
32	18	6	13	EDDIE MONEY		TAKE ME HOME TONIGHT
33	18	—	1	DAVID & DAVID		SWALLOWED BY THE CRACKS
34	28	24	10	THE SMITHTEENS		BLOOD & ROSES
35	18	—	1	THE STABILIZERS		ONE SIMPLE THING
36	42	42	1	IGGY POP		CRY FOR LOVE
37	27	24	5	JOHN FOGERTY		HEADLINES
38	19	1	42	TRAMPER		SOMEBODY'S OUT THERE
39	44	44	3	PETE TOWNSHEND		LIFE TO LIFE
40	19	19	19	DAVID LE ROITH		GOIN' CRAZY
41	NEW	1	1	R.E.M.		SUPERMAN
42	31	24	16	JOURNEY		GIRL, CAN'T HELP IT
43	48	—	1	RATT		DANCE
44	44	—	2	EDDIE MONEY		WE SHOULD BE SLEEPING
45	NEW	1	1	TRUMP		TEARS IN THE RAIN
46	32	25	10	PETER DINKEL		IN YOUR EYES
47	43	39	9	HUEY LEWIS & THE NEWS		I KNOW WHAT LIKE
48	38	30	16	STEVE WINWOOD		SPLIT DECISION
49	NEW	1	1	BON JOVI		WANTED DEAD OR ALIVE
50	40	32	12	BILLY JOEL		A MATTER OF TRUST

Tracks with the greatest airplay gains this week. The Flashmaker is the highest debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Radio Featured Programming

WITH CLASSIC ROCK such a strong force in programming this year, one would expect to find consulting firms playing a part in the entrenchment. For stations that have found the format to be popular with the audience but weren't willing to pick up a satellite or do the programming themselves, there's "Rockin' Oldies." Programming Consultant Inc. of Albuquerque, N.M., has enlisted the aid of Dick Bartley to offer the format as a track-by-track, hour-by-hour computerized playlist. Bartley is well-known as the producer and host of his "Solid Gold Saturday Night" and "Solid Gold Scrapbook" programs, which are syndicated by United Stations.

The full-time format targets the 27- to 46-year-old demographic with the years 1955-1976 as its tracking territory. The play list again obviously allows plenty of room for customizing to particular market situations. A corresponding record library will be compiled, if needed.

1987 marks the 10th anniversary of Elvis Presley's death, and Programming Consultants has decided to reissue "The Presley Years." The 13-hour program was updated and rereleased in 1985 to mark the 50th anniversary of Presley's birth. Inquiries for the show have prompted PCI to update the package once again for January 1988 availability.

The show is hosted by Charlie Van Dyke, and stations have the rights to two rockins in 1987.

Both "Rockin' Oldies" and "The Presley Years" are offered on a market-exclusive, cash basis. The company can be contacted at 800-483-7801.

NEW IN THE CO-HOST SPOT for NBC Radio Entertainment's "Live From Disney World" is Nikki Courtney. When WMAQ Chicago moved away from the format, Courtney and band would no longer be picking up the show. NBC replaced WMAQ's Nancy Turner with WISN Chicago's mid-morning personality Courtney. WISN does have a country format and does air the show. The once-a-month concert series retains WYN personality Dan Taylor as co-host. Features for the November installment of "Live From Disney World" will be Southern Pacific.

Beginning Wednesday (29), NBC Radio News is set to air a half-hour special titled "Cocaine Hunger." Addressing a subject so much in the news these days, the special examines links in the drug chain, from the economic devastation of the Bolivian coca-growing peasants to the tragedy of babies born as crack addicts. A five-part series of 90-second NBC Extra reports also will be made through Friday (27-31) as a companion piece to the special.

AMERICAN IMAGE PRODUCTIONS of Nashville now has its "Blender" on 10 outlets nationwide. The 14-cut package is a key marketing service that will segue any outro to any intro, regardless of music key. Initial use has centered on blending cuts in music sweeps, but it will be very interesting to see how

pervasive Blender use becomes as stations attempt to maximize their investment.

The instrumental cuts allow station talent to use voiceover to make a transition with an ID or promo. Running approximately 17 seconds, the actual modulation occurs at midpoint, and the cut can be trimmed as needed. A 12- by 12-inch plot is provided to simplify cut selection, and the package comes either on a single CD or on tape. American Image Productions can be contacted at 800-251-2658.

NEWSMAKER INTERVIEWS INC., Los Angeles, has expanded its subscriber service to the next logical point. The 4-year-old programming service provides subscribers with a monthly index of 36 celebrities and newsmakers available as interview subjects. Short bios, interview hooks, and subject contacts are the staple elements of the service. The station then sets up and conducts each interview itself. Longer bios are also available.

The expansion is a simple one: Subscribers are now free to request the contact numbers only of personalities outside of the month's offerings. Subscribers will be limited to four requests per month and no more than three inquiries per request. The company can be contacted at 213-274-6866.

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple listings indicate that stations have option of broadcast time and dates.

Nov. 1, Miles Davis, Part One, The Jazz Show With David Sanborne, NBC Radio Entertainment, two hours.

Nov. 1, Journey, Regina, Part America, ABC Radio Networks, two hours.

Nov. 1, Harry James, Sinatra Special Of The Week, Creative Radio Network, one hour.

Nov. 1, Harry James, Sinatra Special Of The Week, Creative Radio Network, one hour.

Nov. 1, Aretha Franklin, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 1, Sheena Easton, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 2, Rauger London, Musical Starstreams, Musical Starstreams, two hours.

Nov. 3, Housemartins, Rock On London, Radio International, one hour.

Nov. 3, Pretenders, Rock Today, MJJ Broadcasting, one hour.

Nov. 7, Ratt, Metalshop, MJJ Broadcasting, one hour.

Nov. 7, Tina Turner, Star Beat, MJJ Broadcasting, one hour.

Nov. 7, Lee Greenwood, Country Today, MJJ Broadcasting, one hour.

Nov. 8, Miles Davis, Part Two, The Jazz Show With David Sanborne, NBC Radio Entertainment, two hours.

Nov. 8, General Public, Nury Shooz, Midnight Star, Purty

America, ABC Radio Networks, two hours.

Nov. 8-9, "I, Tuesday, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 8-9, Billie Holiday, Sinatra Special Of The Week, Creative Radio Network, one hour.

Nov. 10-16, Howard Jones, Rock Today, MJJ Broadcasting, one hour.

Nov. 12, Southern Pacific, Live From Walt Disney World, NBC Radio Entertainment, one hour.

Nov. 14-18, The Bee Gees, Special, CBS Radio, three hours.

Nov. 14-16, Motorhead, Metalshop, MJJ Broadcasting, one hour.

Nov. 14-16, Jean Carne, Star Beat, MJJ Broadcasting, one hour.

Nov. 14-18, Gary Morris, Country Today, MJJ Broadcasting, one hour.

Nov. 15-16, Billy Idol, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 17-23, Eddie Money, Rock Today, MJJ Broadcasting, one hour.

Nov. 21-23, Saxon, Metalshop, MJJ Broadcasting, one hour.

Nov. 21-23, Howard Hult, Star Beat, MJJ Broadcasting, one hour.

Nov. 22-23, Jernale Stewart, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 24-30, Steve Winwood, Rock Today, MJJ Broadcasting, one hour.

Nov. 25, The Oak Ridge Boys, Judy, Merle Haggard, The Music Of America, ABC Radio, 90 minutes.

Nov. 28-30, Poison, Metalshop, MJJ Broadcasting, one hour.

Nov. 28-30, Stacy Lattimore, Star Beat, MJJ Broadcasting, one hour.

Nov. 29-30, OMD, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Dec. 5, Eric Clapton, Supergroups, ABC Radio Networks, two hours.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard® ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	SB REPORTERS	NEW TOTAL ADDS
1	BILLY OCEAN LIVE IS FOREVER	19
2	MIAMI SOUND MACHINE TALKING IN LOVE	17
3	BRUCE NORMAN & RANGE THE WAY IT IS	13
4	THE HUMAN LEAGUE HUMAN	13
5	RIC OCEAKS EMOTION IN MOTION	8

FOR WEEK ENDING NOVEMBER 1, 1986

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ALBUM & NUMBER	DISTRIBUTING LABEL	ARTIST
1	1	2	9	I'LL BE OVER YOU	★ ★ NO. 1 ★ ★ COLUMBIA 31 04350		2 weeks at No. One ♦ TOTO
2	3	6	6	THE NEXT TIME I FALL	EPIC 3-26587		♦ PETER CETERA WITH SPECIAL GARY
3	6	8	5	LOVE CONQUER ALL	MOTOWN 1846		♦ LIONEL RICHIE
4	2	1	11	THROWING IT ALL AWAY	ATLANTIC 9 3972		♦ GENESIS
5	7	7	9	COMING AROUND AGAIN	ANITA 1 295		CARLY SIMON
6	4	3	15	SWEET LOVE	ELECTRA 6905		♦ ANITA BAKER
7	5	5	9	TRUE COLORS	POSTAL 3-26527/EPIC		♦ CYNDI LAUPER
8	11	18	6	HUMAN	VIRGIN 2861/AM		♦ THE HUMAN LEAGUE
9	8	4	14	STUCK WITH YOU	CENTRAL 4-033		♦ HUEY LEWIS & THE NEWS
10	10	13	8	WHEN I THINK OF YOU	ARIZ 2855		♦ JANET JACKSON
11	12	21	6	THE WAY IT IS	MO 5023		♦ BRUCE HORNBY & THE RANGE
12	18	26	4	TRUE BLUE	SIR 2-2851/WEINER BROS.		MADONNA
13	15	20	6	CALIFORNIA DREAMIN'	COLUMBIA 31 04350		♦ THE BEACH BOYS
14	13	16	7	I JUST CAN'T LET GO	WARNER BROS. 3-28603 DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM		
15	9	9	16	FRIENDS AND LOVERS	CA 4-1133/EPIC		CARL ANDERSON & GLORIA LORING
16	21	24	7	LOVING ON BOROHEM TIME	LOVE THEME FROM "COBRA" SCOTTI BROS. 4-06267/EPIC		GLADYS KNIGHT & BILLY MEDLEY
17	24	30	4	THEY DON'T MAKE THEM LIKE THEY USED TO			KENNY ROGERS
18	17	17	10	A MATTER OF TRUST	COLUMBIA 38 0438		♦ BILLY JOEL
19	14	14	14	LOVE ZONE	JIVE 1-1431/AMERICA		♦ BILLY OCEAN
20	19	11	18	TAKE MY BREATH AWAY	(LOVE THEME FROM "TOP GUN") COLUMBIA 38 0503		♦ BERLIN
21	16	15	11	YOU CAN CALL ME AL	WARNER BROS. 3-28647		♦ PAUL SIMON
22	26	31	5	THE LADY IN RED	AMCA 2848		CHRIS DEBURGH
23	22	14	20	WORDS GET IN THE WAY	EPIC 34-06120		MIAMI SOUND MACHINE
24	20	12	13	LOVE ALWAYS	GORDY 1835/MOTOWN		♦ EL DEBARGE
25	33	33	3	EMOTION IN MOTION	GEFFEN 7-3867/WEINER BROS.		♦ RIC OCEAKS
26	27	32	5	TYPICAL MALE	MCA 3-2851		♦ TINA TURNER
27	NEW	1	1	LOVE IS FOREVER	JIVE 1-1431/AMERICA		♦ BILLY OCEAN
28	38	—	2	AMANDA	MCA 3-2851		BOSTON
29	25	17	13	HIGHER LOVE	ISLAND 7-39545/WEINER BROS.		♦ STEVE WINWOOD
30	29	27	16	LOVING ON THE CEILING	MOTOWN 1847		♦ LIONEL RICHIE
31	28	29	9	IT'S YOU	CAPITOL 5423		BOB SEGER & THE SILVER BULLET BAND
32	36	40	3	LOVING STRANGERS	CHRISTOPHER CROSS		CHRISTOPHER CROSS
33	30	34	5	DON'T FORGET ME (WHEN I'M GONE)	MANHATTAN 55037/CA		♦ GLASS TIGER
34	23	15	13	THE STORY OF MY LIFE	COLUMBIA 31 04350		NEIL DIAMOND
35	NEW	1	1	STAND BY ME	ATLANTIC 4-78381		♦ BEN E. KING
36	NEW	1	1	TAKES THE TIME	ATLANTIC 4-78381		SERGIO MENDES BARE, '86
37	37	36	6	LEAVING ME NOW	POLYGRAM 855 284-7/POLYGRAM		♦ LEVEL 42
38	40	—	2	WHERE DID YOUR HEART GO?	COLUMBIA 38 0438		♦ WHAM
39	34	29	12	TAKEN IN	ATLANTIC 7-39494		♦ MIKE & THE MECHANICS
40	31	22	11	THE OTHER SIDE OF LIFE	MO 5023		♦ THE MOODY BLUES

Products with the gold star logo enjoy this week. ♦ Videotape availability. ♦ Recording industry (RIAA) certification for sales of 500,000 units. ♦ RIAA certification for sales of 1 million units.

Is there anything these leading Country Programmers can agree on?



(L-R) Russ Schell, WFMS Indianapolis; Jim Tice, WZZK Birmingham; Bill Mayne, WBAP Dallas-Ft Worth; Paul Johnson, WKY Oklahoma City; Greg Lindahl, WSM Nashville; WKY Oklahoma City; Jim Robertson, KIRK Houston; Doug Wilson, WPOC Baltimore.

Can they agree on Currents to Oldies Ratios, Crossovers, New Artists? Can they agree on The Format, Percentage of Talk?

Can they even agree on "What's Country?"

Well, there is one thing these leading Country Radio Programmers do agree on...American Country Countdown with Bob Kingsley. ACC is special featured programming on all their stations *and another* 829 radio stations around the world. They have all come to rely on American Country Countdown's special blend of quality entertainment, listenability and the 40 hottest country hits of the week.

American Country Countdown...carrying the tradition forward since 1973.

ACC may be available in your market.

Check it out with Beverly Padratzik at the ABC Radio Networks: 212-887-5218.

**AMERICAN
COUNTRY
COUNTDOWN**



WITH BOB KINGSLEY



ABC Radio Networks



Bivalve Bash. WRII Danbury, Conn., offers her/hat protection to everyone attending this year's Norwalk Seaport Oyster Festival. The station was providing free oysters and threatened to drop them from a plane. Of course, no oysters were dropped, but some festival attendees spotted wearing a station hard hat won 500 clams.



To Err Is Human, To Air-Guitar Is Sublime. WRII Detroit gives lucky listeners a divine moment to jam with AC/DC. The contest winners were decked out "Angus-style" in honor of the band's lead guitarist, Angus Young—complete with cardboard cutouts, for air-guitar releases. Pictured, at left, is WRII evening man Steve Koston with a contest winner.



A-Van-Guard Promo. WXRK New York turns a lucky listener into a road warrior: WXRK air personality the Rock'n'Roll Medame keys up contest winner Ron Martin as she presents him with the grand prize of the WXRK Road Warrior Van Sweepstakes.



Ingram-matically Correct. WXYV Baltimore is plugperfect in the promo sense as James Ingram stops by to give the station's nighttime personality Sandi Mellory a copy of his new release, "Never Fail So Good."



Fried Switchboard. CFOX Vancouver, British Columbia, throws up its hands and takes a break when "Electric Lunch" call-ins overloaded its phone exchange. The phone company came to the rescue with a new high-volume extender to handle the calls for CFOX's lunch-time program. Biting into a listener-supplied ceramic sandwich is show host Darrell A. Bear, while promotion director Pat Taylor waits for his half.



Sound Therapy. New age music gets a libido checkup and sex therapy learns about the Byrds and the Beatles as "Musical Starstreams" host and producer Frank Forest meets with Dr. Ruth Westheimer. The photo was taken in the Radio Express suite at this recent National Assn. of Broadcasters convention.



Screaming Into Pittsburgh. WXPX Pittsburgh gets a complex as the Screaming Blue Messiahs scream into town for a promo blitz. The band was on hand for on-air interviews and teamed up with station air talent for an autograph session. Seated, from left, are band members Kenny Harris, Bill Carter, and Chris Thompson. Standing, from left, are WXPX air personality Phil Kirzy and Elektra Records' Jay Hart.

Hits From Billboard 10 and
80 Years Ago This Week

POP SINGLES—10 Years Ago

1. Rock'n Me, Steve Miller Band, CAPITOL
2. Disco Duck (Part 1), Rick Dees & His Cast Of Idiots, EMI
3. The Wreck Of The Edmund Fitzgerald, Gordon Lightfoot, EMI
4. If You Leave Me Now, Chicago, COLUMBIA
5. Love So Right, Bee Gees, EMI
6. Miskatonic Love, Captain & Tennille, A&M
7. She's Gone, Hall & Oates, ATLANTIC
8. Tonight's The Night (Gonna Be Alright), Rod Stewart, WARNER BROS.
9. Magic Man, Heart, WARNER
10. Just To Be Close To You, Commodores, MOTOWN

POP SINGLES—20 Years Ago

1. Last Train To Clarksville, Monkees, COLUMBIA
2. 96 Tears, ? & The Mystereans, CAMO
3. Poor Side Of Town, Johnny Rivers, EMI
4. Reach Out I'll Be There, Four Tops, EMI
5. Dandy, Herman's Hermits, MCA
6. Hurray For Hazard, Tommy Roe, A&M
7. What Becomes Of The Brokenhearted, Jimmy Ruffin, S&W
8. If I Were A Carpenter, Bobby Darin, ATLANTIC
9. Now You See Him Now, Baby, Standing In The Shadow, Rolling Stones, LONDON
10. Walk Away Renee, Left Banke, SABA

TOP ALBUMS—10 Years Ago

1. Songs In The Key Of Life, Stevie Wonder, TAMLA
2. Spirit, Earth, Wind & Fire, COLUMBIA
3. The Song Remains The Same (Soundtrack), Led Zepplin, SWAN
4. Fly Like An Eagle, Steve Miller Band, CAPITOL
5. Frampton Comes Alive, Peter Frampton, A&M
6. Boston, EMI
7. Dreamboat Annie, Heart, MUSHROOM
8. Chicago X, COLUMBIA
9. Children Of The World, Bee Gees, EMI
10. One More For The Road, Lynryd Skynyrd, MCA

TOP ALBUMS—20 Years Ago

1. Dr. Zhivago, Soundtrack, MCA
2. The Monkees, COLUMBIA
3. Supremes A Go-Go, The Supremes, EMI
4. The Mamas & The Papas, DUNHILL
5. Revolver, Beatles, CAPITOL
6. What Now My Love, Herb Alpert & The Tijuana Brass, A&M
7. And Then ... Along Comes The Season, The Hollies, EMI
8. Lou Rawls Sings, Lou Rawls, EMI
9. Somewhere My Love, Ray Conniff & The Singers, COLUMBIA
10. The King Of The Hill, Ramsey Lewis, EMI

COUNTRY SINGLES—10 Years Ago

1. Cherish The Ladies/What Have You Got Planned Tonight, Diane, MCA
2. Haggard, CAPITOL
3. Somewhere Somewhere, Loretta Lynn, MCA
4. Her Name Is ... , George Jones, EMI
5. Living It Down, Freddie Fender, EMI
6. I'm Gonna Love You, Dave & Sugar, MCA
7. 9,999,999 Years, Dickey Lee, MCA
8. Among My Souvenirs, Marty Robbins, COLUMBIA
9. Come On In, Sonny James, COLUMBIA
10. A Whole Lotta Things To Sing About, Charley Pride, EMI

SOUL SINGLES—10 Years Ago

1. Love Belief, LTD, A&M
2. The Rubberband Men, Spinners, EMI
3. Message In Our Music, O'Jays, A&M
4. You Are My Starship, Norman Connors, EMI
5. You Don't Have To Be A Star To Be In My Show, Marilyn McCoo & Billy Davis Jr., A&M
6. Just To Be Close To You, Commodores, MOTOWN
7. Give It Up (Turn It Loose), Tyrone Davis, COLUMBIA
8. Shake Your Rump To The Funk, Bar-Kays, EMI
9. Enjoy Yourself, The Jacksons, EMI
10. Anything You Want, John Valenti, A&M

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Jones: Things Can Only Be Better On 3rd Album

BY STEVE GETT

NEW YORK Howard Jones didn't encounter the sophomore jinx with his second Elektra album, "Dream Into Action," but the British singer/multi-instrumentalist says he felt tremendous pressure to prove himself on the recently released follow-up, "One To One."

"There was more pressure than ever—I just didn't feel comfortable," says Jones. "But then again, I hope I never get to feel comfortable, because my work could start to go when the tension's gone. There's got to be tension. I've got to be concerned about the songs because that's when I'm at my best. And for me, this album had to be brilliant."

A year and a half in the making, "One To One" saw Jones writing an abundance of material, continually discarding songs with the final selection. Jones says his determination to break fresh musical ground on the project led him to work with producer Arif Mardin, ending a two-album relationship with Rupert Hine.

"I thought I should get more experience by having someone who's been working in a different area," Jones says of the producer switch. "Arif is mainly known for his r&b work—he has a fantastic history—and I really loved what he did with Chaka Khan and Scritti Politti."

Collaborating with Mardin influenced Jones' songwriting. "When I knew we were going to be working

together, I geared some of my writing toward bringing out the most of his experience," says Jones. "I wanted each track to be different, to have different styles and atmospheres. But there were two or three that had a much more r&b slant."

Mardin's recording approach called for intense work on basic tracks. "That was a real eye opener

for me because I've never gone into that much detail," says Jones. "When it came to the vocals, Arif really pushed me and made me sing in a soulful way."

"You Know I Love You... Don't You," the first single from "One To One," is slated at No. 44 on this week's Hot 100 Singles chart. With songs like "All I Want" (the leadoff

single in the U.K.) and "The Balance Of Love (You And I)," the album boasts an abundance of potential hit singles.

Jones views videoclips as "invaluable promotional tools" and recently filmed one for "You Know I Love You... Don't You." (See separate story, page 51.) He says, however, (Continued on page 24)

Azoff: 'He's A Rock'n'Roll Legend' Cooper's New Home Is MCA

NEW YORK Ready to charm with his snake or even lose his head on stage, Alice Cooper returns to the concert circuit Tuesday (28) in Lansing, Mich., kicking off a series of dates to promote his debut MCA album, "Constrictor." MCA chief Irving Azoff, who signed Cooper to the label last year, is optimistic that the master of horror rock is set for a serious comeback.

"I signed Alice because he's a living legend in rock'n'roll, and his rec-

ords deserve to be heard," says Azoff. "Alice is timeless; he has a major record audience built in, and we feel he will attract new fans. So we expect his sales will return to the platinum status that his live shows have always attained."

Cooper is equally confident that his new album and tour will enable him to re-establish himself in the public's eye. "All these kids have heard about the legend and heard their favorite rock stars talking about Alice Cooper, so I think it's time to give them a dose of what Alice is really about."

After ending a 16-album relationship with Warner Bros., Cooper was delighted to connect with MCA. "When I first met with MCA, I told them all the lies I wanted to do it" (Continued on page 24)

Howard Jones' new video features xerographic effects... see page 51

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Prince Pursues The Single Life; Heart Beats Again For New Album

by Steve Gett

NEW YORK Contrary to recent press reports, Prince is still leading the single life and has not gotten married. His Royal Purpleness has, however, disbanded his backing group, the Revolution. No explanation for the breakup has been given, though.

As for Prince's future plans, a spokesman says, "That's a good question—as usual, we don't know yet. He's always looking to move ahead and try different things, but it'll probably be a while before his next album and tour."

Despite losing his job, the ex-Revolution members are not sitting around sulking. Wendy and Lisa are collaborating on material for an album, with a number of major labels and top producers reportedly expressing interest in their work. The girls are also set to score a motion picture.

Meanwhile, longtime Prince devotee Bobby Z is pursuing a career in production. Last year, he was at the knobs for the Suburbs' A&M album, receiving credit under the pseudonym Robert Brent.

STUDIO RETURN: Capitol's lead chief Don Grierson says Heart is in the preproduction stage for its upcoming album, due in early 1987. Plans call for the group to start basic tracks in a Los Angeles studio in the end of November. Once again, Ron Nevison will be at the helm for production duties.

Heart vocalist Ann Wilson has a Nevison-produced song, "The Best Man In The World," on the soundtrack album for Eddie Murphy's latest movie, "The Golden Child," which is slated for a Dec. 5 national release.

CLASSICAL STYLE: After donning a Harpo Marx outfit when he led his voice during his New York concerts in August, Elton John dressed up as Wolfgang Amadeus Mozart at a recent L.A. party celebrating his string of sold-out concerts at the Universal Amphitheater. Sylvester Stallone and Sting were among those who showed at the Tinseltown bash. John promises he'll be back for more U.S. concerts early next year.

SHORT TAKES 1: Two members of the now-defunct Jam, Bruce Foxton and Rick Butler, are back

together in a new band, Sharp. The duo has been recording with Sharp's third member, Jimmy Edwards, and plans its first recording on the U.K. indie label Unicorn... Comedian Sam Kinison, on tour to promote his debut Warner Bros. album, "Louder Than Hell," has asked a three-picture deal with Orion. Plans call for Bad Sam to start shooting the movie "Cold Dog Soup" in February... David Bowie, Roger Waters, and Genesis have contributed music to the upcoming animated movie "When

IN THE BEAT

Artist news, touring, signings, venues... for those who need to know

The Wind Blows," based on the antique cartoon book by Raymond Briggs. Bowie sings the title song, and Waters has written an original score. Other artists set to appear on the soundtrack include Paul Hardcastle, Squeeze, and Hugh Cornwell of the Stranglers... Simon LeBon and John Taylor, in Manhattan finishing up Duran Duran's "Notorious" album, were spotted heading out with Julian Lennon at the trendy upstart Metropolis... Bob Dylan is in Toronto through Nov. 7, shooting scenes for the movie "Hearts of Fire"... Corey Hart has just embarked on a monthlong European promotional trip to support his recently released EMI America album, "Fields Of Fire"... Following a brief visit to his native Britain, Billy Idol is due back in the U.S. within the next couple of weeks to announce the members of his new touring band.

LATE-NIGHT RAPPING: Run-DMC coaxed Jon Rivers to participate in an amusing rap session during a recent appearance on her new "Late Night" show. The New York rappers are gearing up for their appearance Friday (31) at the Madison Square Garden Crack-Down concert, after which they'll be ready to start shooting the movie "Tougher Than Leather."

FINGER PICKING: Following the success of his debut Manhattan/Blue Note album, "Magic

Touch," guitarist Stanley Jordan has a live album set for January release. It was recorded during his summer tour of the West Coast, Brazil, and the Midwest.

Jordan, who recently filmed a cameo appearance for the forthcoming Bruce Willis/Kim Basinger movie "Blood Date," is working on a new studio album, set for March release.

WHAT THE PAPERS SAY: Following a recent item in this column mentioning Rex Reed's particularly caustic New York Post review of the flick about Sid Vicious and Nancy Spungen, "Love Kills," it should be pointed out that the Aves Cox-directed movie has garnered positive response from a number of other noted film critics. On The Beat's verdict: 36 well spent.

SHORT TAKES II: George Michael is said to be contemplating legal action against a London daily newspaper, following a story in which he was accused of drunkenly forcing his way into an Andrew Lloyd Webber party, held in the VIP section of London's Limmelight club, and then "throwing up" on the floor... Back in the figures show "Top Gun" grossing more than \$150 million since its release... Chuck Berry's 60th birthday party, held Oct. 18 at New York's Felt Forum, was highlighted by Dave Edmunds' splendid guitar work. Backstage, the veteran Welsh rocker "tessed up" to having a Columbia live album in the works... Look for Howard Jones' new Elektra album, "One To One," to soar up the Top Pop Albums chart. It's unquestionably one of the year's finest releases... A&M.com's series of promotional compact disc singles with the Police's "Don't Stand So Close To Me '86." CD addicts should note that RCA recently issued a live four-track Elektra set, recorded at L.A.'s Roxy club earlier this year... Following his sold-out stand at Madison Square Garden, Billy Joel took the wife (Christie Brinkley) to see the second Mets/Red Sox World Series game at Shea Stadium. Joel sang the national anthem and Brinkley seemed to be having fun playing with her cameracord, but their support wasn't enough to prevent the home team from losing.



BOXSCORE TOP CONCERT GROSSES

Heart in Action

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance	Capacity	Promoter
GENESIS	The Forum, Inglewood, Calif.	Oct. 13-17	\$1,480,421 \$13.50/\$17.50	63,739 infect	10,000	Amco Attractions
JOURNEY GLASS TIGER	The Spectrum, Philadelphia, Pa.	Oct. 14-15	\$233,775 \$15.50	32,356 infect	8,000	Beaver Prods.
JOURNEY GLASS TIGER	Pittsburgh Civic Arena & Leland Hall, Pittsburgh, Pa.	Oct. 19-20	\$268,774 \$15.50	21,277 infect	8,000	Beaver Prods., Dave Arma Corp.
BOB SEGER & THE SILVER SLIPPER BAND	Harvard Garden Center, Northampton, Mass.	Oct. 19-20	\$941,432 \$15.50	25,937 infect	10,000	Cross Country Concerts
LEZA MINNELL FRANKIE MONICA	Forest View Theater, Cleveland, Ohio	Oct. 7-11	\$242,237 \$75.75/\$25.75	13,965 infect	10,000	in house
STEVE WONDER	Olympic Saddledome, Calgary, Alberta, Canada	Oct. 18	\$365,435 (\$15.50 Canadian)	12,500 infect	15,000	Perrygo Concerts
WILLIE NELSON & FAMILY SWEETHEARTS OF THE ROdeo	Forest View Theater, Cleveland, Ohio	Oct. 14-15	\$268,469 \$29.75	12,361 infect	10,000	in house
KENNY ROGERS PAUL ANKA LEE GREENWOOD	Roxanne Veterans Memorial Coliseum, Vancouver, B.C., Canada	Oct. 15	\$750,599 (\$13.50 Canadian)	15,763 infect	18,000	Concert Prods./International David K. Donati Prods. New Sol Entertainment
KENNY ROGERS PAUL ANKA LEE GREENWOOD	East Rutherford, N.J.	Oct. 6	\$265,382 \$15.50/\$10.50/\$11.50	14,564 infect	17,456	North American Tours, Spearheaded by Peggii and Neil Young—themselves parents of an 8-year-old with cerebral palsy—the fund-raiser was a low-key event, devoid of the kind of pandemonium that usually accompanies appearances by the Boss.
KENNY ROGERS & DOLLY PARTON LEE GREENWOOD	Las Vegas Arena, Detroit, Mich.	Oct. 7	\$229,887 \$15.50/\$10.50	12,256 infect	10,356	North American Tours
NEIL YOUNG & CRAZY HORSE	Roanoke, Ill.	Oct. 18	\$253,456 \$15.50/\$15.50	12,491 infect	12,995	Jane Prods.
STEVE WONDER	Maple Leaf Gardens, Toronto, Ontario, Canada	Oct. 10	\$220,975 \$15.50/\$12.50	12,840 infect	15,000	Concerts Prods./International
KENNY ROGERS & DOLLY PARTON LEE GREENWOOD	MetLife Stadium, East Rutherford, N.J.	Oct. 9	\$220,887 (\$17.50 Canadian)	12,671 infect	15,000	North American Tours (David K. Donati)
JOURNEY GLASS TIGER	Bellvue Memorial Auditorium, Buffalo, N.Y.	Oct. 18	\$215,909 \$15.50	12,554 infect	15,000	Beaver Prods.
THE MOODY BLUES THE JAZZ	Madison Square Garden, New York City, N.Y.	Oct. 18	\$156,405 \$15.50/\$15.50	12,345 infect	15,000	Music Entertainment Bureau (David K. Donati)
THE GRASS ROOTS GARY PUCKETT & THE UNION GAP	Atlantic City, N.J.	Oct. 18	\$115,549 \$15.50	11,459 infect	12,542	Amco Attractions, Southwestern Promotions
NEWMAN'S HERMIT	U.S. Memorial Auditorium, Utica, N.Y.	Oct. 12	\$103,137 \$15.50	5,679 infect	11,000	North American Tours (Maple City Prods.)
33 SPECIAL BORN JOHN	Mid South Coliseum, Memphis, Tenn.	Oct. 18	\$106,619 \$15.50	11,511 infect	12,500	Mid South Concerts
33 SPECIAL BORN JOHN	MetLife Stadium, New York City, N.Y.	Oct. 12	\$106,440 \$15.50	11,449 infect	12,500	Jane Prods., Company 2
JAMES TAYLOR	Capital Republics Center, Salt Lake City, Utah	Oct. 7	\$106,250 \$15.50/\$15.50	11,225 infect	12,000	Nationwide Organization
33 SPECIAL BORN JOHN	Omaha Civic Auditorium, Omaha, Neb.	Oct. 11	\$104,658 \$15.50/\$15.50	12,008 infect	12,000	Jane Prods.
ELVIS COSTELLO	Rivers, Chicago, Ill.	Oct. 17-18	\$104,746 \$15.50	7,506 infect	10,000	Jane Prods.
THE OAK RIDGE BOYS WILLIAMS & REE	Concerts in the Country, Louisville, Ky.	Oct. 17-18	\$104,791 \$15.50	11,463 infect	11,500	in house
33 SPECIAL BORN JOHN	Roxanne Memorial Auditorium, Hamilton, Ont., Canada	Oct. 17	\$104,550 \$15.50	9,506 infect	10,000	Mid South Concerts
BOB SEGER & THE SILVER SLIPPER BAND	Rockefeller Community Year Memorial Center, New York City, N.Y.	Oct. 15	\$104,400 \$15.50	8,566 infect	10,000	Music Entertainment Bureau (Jane Prods. Presents)
ELVIS COSTELLO THE ATTRACTIOnS THE CONFESSIONS	The Orpheum Theatre, Boston, Mass.	Oct. 14-18	\$104,208 \$15.50/\$15.50	8,381 infect	9,000	Don Low Co.
BOB SEGER & THE SILVER SLIPPER BAND	Ontario County War Memorial Stadium, Oswego, N.Y.	Oct. 16	\$104,127 \$17	8,311 infect	9,000	Crosby Concerts
33 SPECIAL BORN JOHN	Frog, Seaside, Calif.	Oct. 10	\$104,578 \$15.50	10,800 infect	10,000	Jane Prods.
ALABAMA KATY MATTEA	Concerts in the Country, Calhoun, Ga.	Oct. 15	\$103,855 \$15.50	5,794 infect	6,000	in house
KENNY ROGERS LEE GREENWOOD	Rockefeller Community Year Memorial Center, New York City, N.Y.	Oct. 19	\$103,729 \$15.50/\$15.50	6,612 infect	9,000	North American Tours
CYNDI LAUPER	Real World Center, Honolulu, Hawaii	Oct. 11	\$103,527 \$15.50	6,238 infect	7,000	Tom Mullen Prods.
BARBARA MANRELL JOHN CONLEE TOM LORRENTZ	Hager's Falls Entertainment Center, Hager's Falls, N.Y.	Oct. 11	\$103,276 \$15.50/\$15.50	7,852 infect	10,421	Pat & Associates Blue Line Entertainment
BARBARA MANRELL JOHN CONLEE	Copco Coliseum, Portland, Ontario, Canada	Oct. 10	\$103,263 (\$15.50 Canadian)	6,497 infect	15,497	Pat & Associates Blue Line Entertainment
KENNY ROGERS LEE GREENWOOD	Olympic Center Complex, Salt Lake City, N.Y.	Oct. 11	\$103,043 \$15.50/\$15.50	6,295 infect	10,000	North American Tours
THE GRASS ROOTS GARY PUCKETT & THE UNION GAP	Northaven Senior Center & Civic Center, Northaven, Miss.	Oct. 12	\$103,839 \$15.50/\$15.50	7,950 infect	9,000	W.C.M. Corp. Berry Group
NEWMAN'S HERMIT	U.S. Pavilion, Ohio, Illinois, Chicago, Ill.	Oct. 19	\$103,427 \$14.50	6,857 infect	8,000	Chicago Jane Concerts
ELVIS COSTELLO	Wyland Theater, San Francisco, Calif.	Oct. 8-10	\$103,440 \$19.50	6,529 infect	8,000	B&B Graham Presents

THE BRIDGE BENEFIT
Shoreline Amphitheater
Mountain View, Calif.
Tickets: \$30

TO MANY BAY AREA residents, the Bridge Benefit, an all-star acoustic charity concert featuring Neil Young, Don Henley, Robin Williams, Tom Petty, Neil Young, and Bruce Springsteen, was something of a well-kept secret. All 17,000 tickets for the fund-raiser to aid the local Bridge School for nonverbal and disabled kids were sold by mail order long before the event, and subsequent publicity was kept to a minimum. Spearheaded by Peggii and Neil Young—themselves parents of an 8-year-old with cerebral palsy—the fund-raiser was a low-key event, devoid of the kind of pandemonium that usually accompanies appearances by the Boss.

All-acoustic evenings are currently quite trendy on the nightclub front, but many of the acts that have, for the most part, eschewed them, are playing acoustic was definitely a new challenge. Tom Petty and Don Henley seemed particularly uneasy with the medium. Petty's essentially electric songs suffered from acoustic interpretations, despite help from Heartbreakers keyboardist Benmont Tench. His best offerings were covers: the old folk song "Frosty the Snowman," "Blue Moon of Kentucky," and "Twist and Shout," which got the otherwise sluggish crowd on its feet.

Henley couldn't cope as imaginatively. Backed by J.D. Souther, Danny Kortchmar, and ex-Eagle Tim Schmidt, he came off as stiff and uncompromising on such old Eagles' songs as "New Kid in Town" and "Desperado" as he did on covers of the Beatles' "Yes It Is" and Otis Redding's "You Don't Miss Your Water."

Young, Loggins, and Springsteen copied better. Young received his opening set for songs that he sang acoustically: "Comes a Time," "I Am a Child," "Heart of Gold," and a duet with Springsteen on "Helpless." Young also invited several cronies as David Crosby, Stephen Stills, and Graham Nash on stage for a reunion set, which included the songs "Cherry Farmers" and "Ohio," swelling the crowd and filling right in with the evening's '70s folk-rock bent.

Loggins, arguably the best musician but the least known of the bunch, proved his worth on his own "Keith Don't Go" and on Springsteen's "Man At The Top." Springsteen himself closed out the five-hour show with a 45-minute net, beginning with an acoustic rendition

of "Look But You Better Not Touch," followed by some difficult acoustic interpretations of "Born in the U.S.A.," "Mansion On The Hill," "Seeds," and "Darlington County." He then rewarded the restless audience with his four top 10 hits: "Fire," "Dance" in The Dark, "Glory Days," and an all-star finale of "Hungry Heart." The Boss dedicated his encore, Presley's "Follow That Dream," to the crowd, and Peggii Young and their son Ben.

The evening ended with the inevitable: "Teach Your Children," with the six performing artists giving strong vocal support by the crowd.

JOURNEY
Rosemont Hotel, Chicago
Tickets: \$17.50, \$16.50

SOME BANDS ARE made for playing arenas, and Journey is one of them. With Steve Perry's soaring vocals, Neal Schon's scorching guitar, and Jonathan Cain's spellbinding keyboards, the band's sound left no corner of the 16,000-seat Horizon unfilled at this recent performance. The two new albums, basist Randy Jackson and drummer Mike Baird, fit in perfectly. Jackson came on like a bass-linging Clarence Clemons, complete with flatfoot, while Baird brought a steady beat that never reached the point of distraction.

The San Francisco-based group showcased a few tunes from its latest Columbia album, "Raised On Radio," but spent most of the concert delivering a veritable 25-song greatest hits package. And if Journey tired of the old material, it never showed, even when Schon stepped energetically, particularly "Separate Ways," the touching "Open Arms," "Lights," and the blues-infused "Lovin', Touchin', Squeezin'." Playing on a clean stage set replete with trap doors, Journey was enhanced by more than 500 lights, many of them surrounding three triangular screens that provided a kaleidoscope effect on the stage, also projection video screens on each side of the stage so that even fans in the last rows received free guitar instructions from Schon when the camera zoomed in on his nimble fingers.

When he's hot, as he was throughout the show, few vocalists can match Perry's sheer strength. And while Van Halen's lead, Steve Nicks, is no rock guitarist as fluent as Schon, if their talent often transcends their material, so be it. As long as the band continues playing unapologetically,

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Rodney Crowell Focuses On Performing Moves Toward A Rock N'Roll Sound

BY JIM BESSMAN

NEW YORK After a five-year recording break, Rodney Crowell has returned with a modified sound and a renewed outlook on his own career. Now signed to Columbia, Crowell has connected with manager Rick Newman of Gotham-based New Star Enterprises.

Crowell says being able to concentrate fully on becoming a complete performer is the reason for his comeback.

"In short, I proved I was a singer with this album," Crowell says of his recently released Columbia debut, "Street Language," which has been cited for having more of a rock sound than his previous Warner Bros. country releases.

"Before, I let my opinion of myself as a songwriter get in the way of digging deeper into myself as a performer," says Crowell. "But now I have a lot more maturity and am clear-headed about putting as much energy into performing as writing the material."

Crowell says that after his last, self-titled Warner Bros. album, he decided to take a couple of years "to figure myself out a little and get straight personally by working on my marriage [to Rosanne Cash], evolving to where I could work on things I wanted to work on."

During this period, Crowell found

steadily employment performing for others, including his wife. Eventually, though, he decided to concentrate on his own career.

"What I'm doing now is a more refined and stronger version of what I was doing before," says Crowell. "I was reaching for the rock'n'roll that I feel naturally, but because of the state of development that I was in I wasn't able to achieve the real core of what I felt."

But Crowell stresses that the new album's rock orientation is a result of his usual goal of "just trying to write a really good song and record it and perform it as well as possible." He voices no concern over forsaking Nashville with his current sound.

"I live in Nashville, but after five years without a record, I really don't have a country base," he says. "Besides, I don't feel as an artist that it's wise to get boxed in."

Says manager Newman, who also handles Pat Benatar, "Rodney shouldn't be categorized." Newman adds that his management goal is to take Crowell "across the board."

To achieve wider exposure, Newman has his client concentrating on the college market, first touring with the Hooters, then playing the rock club circuit with the Bodams and on his own.

"Rodney's had the tag of 'country,' but most of the people who

come to the shows—including the young radio people—aren't familiar with his music before 'Street Language,' so he doesn't look like a country artist to them," says Newman.

Steve Ralbovsky, Columbia director of talent acquisitions, East Coast adf, says "Street Language" has enough depth to appeal to both the country and pop markets.

"'Let Freedom Ring' [the album's first single] is a great up-tempo song which established him at album radio as an artist who may be a country guy but can kick butt and rock, too," says Ralbovsky.

"When I'm Free Again" will be released next as a Nashville single, and come the new year, a third single, like 'She Loves The Jerk' or 'When The Blue Hour Comes,' could go both country and pop," Ralbovsky says.

ALICE COOPER

(Continued from page 22)

stage, which were pretty elaborate," says Cooper. "They said they didn't care how much it costs as long as we have fun. And that's exactly what I wanted to hear."

During recording sessions for the "Constrictor" album, Cooper deliberately went for a harder edge. "I didn't want to come back soft at

all," he says. "This album is totally guitar-oriented. When [producer] Beau Hill came in, we told him we wanted very few keyboards and to go totally heavy with the guitars."

Of the decision to work with Hill, Cooper says, "To be very honest, I heard a couple of the things he did with Ratt and really liked the way the records sounded. They were just dirty enough, but were still getting played on the radio. I actually thought they sounded like Alice Cooper, so being as it was our sound, I thought we might as well go for that. We recorded with Beau in New York, but then moved in Los Angeles with Michael Wagnen because we wanted it to be even heavier."

Determined not to live on former glory, Cooper says, "The last thing I want Alice to be is a relic. As far as I'm concerned, Alice is timeless. When you see him on stage with the make-up, you don't know where he's from or what period."

Cooper says his upcoming live dates will include material from all phases of his career. "The show is also going to be something of a refresher course," he says. "Aside from the music, the presentation will be more spectacular and scarier than ever. I'd hate to have a whole generation go through without seeing me decapitated—at least once."

HOWARD JONES

(Continued from page 22)

that "even in the video age, I still think touring is vitally important. You still have to go out and be exciting live. It kind of adds permanence to what you do. When I see a gig I really like, it always leaves a huge impression on me, and I'll follow that person's career, probably forever. You build up a following live that you can't necessarily do any other way."

Tentative plans call for Jones to embark on a world tour in February, but don't expect him to be backed by a corporate sponsor. "I just won't do anything like that," he

says. "In addition to his guillotine routine and other antics, Cooper will be entertaining the Jason character from the 'Friday The 13th' movies during his concerts. The rocker, who performed 'He's Back (The Man Behind The Mask),' the theme song to the recent 'Friday The 13th, Part VII,' says, 'I think horror and rock is a perfect marriage, and I'm surprised more people don't capitalize on it. Having Jason join Alice on stage is great.'"

Now 38 years old, Cooper continues to talk about his stage character in the third person. Alice the performer has long appeared mentally unbalanced, but the real Cooper makes no secret of the fact that he is the one who has been closer to going over the edge.

With past vices that include knocking back two bottles of whiskey a day, Cooper says, "I had a choice: Stop drinking or die. I really didn't want to die—I'm no Sid Vicious. It used to be that I'd blame everything on Alice. I'd sit there and say I'm drinking because of Alice. But I realized Alice never drinks. He lives for that 90 minutes on stage, and my whole thing was 22½ hours a day of getting ready for that. It was like Baron Von Frankenstein was suffering and blaming it on the monster. But it wasn't the monster's fault at all."

"To me, it's like selling a rapport you've built up with your audience—a unique thing—to a corporation who's going to use it to manipulate a certain demographic. I know a lot of money's involved, but I'm sure it takes something away from what you do."

"When I open a magazine and see some other musical person associated with a product, it turns me off, and it must turn most people off. If you're really into that product, then how serious can you be about your songs and lyrics? That's what you seems to call into question."



Picture This. Kenny Rogers showed up at New York's Wilton Gallery to celebrate the publication of his book, "Kenny Rogers' America," which features a formidable selection of photos taken during his travels. (Photo: Chuck Pulin)

THE YEAR IN MUSIC & VIDEO
ISSUE DATE
DECEMBER 27
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DECEMBER 2
CONTACTARY
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WORLDWIDE!



THE YEAR IN CHARTS AND NUMBER ONE AWARDS

TALENT IN ACTION

(Continued from page 2)

tentious rock each night as if it were its last, the legions of Journey fans will never tire of the show.

MELINDA NEWMAN

LIONEL RICHIE

Municipal Auditorium, Nashville
Tickets: \$17.50

CLAPPING HANDS, STOMPING feet, and shrieks of excitement from a near-capacity audience greeted Lionel Richie as he came on stage for this Oct. 12 concert. The gentle piano intro to his classic hit "Hello" signaled the beginning of a fun-filled evening. Richie gave the fans what they asked for and more, performing songs from his latest Motown album, "Dancing On The Ceiling," and drawing from his massive back catalog. Crowd favorites like "All Night Long," "Easy," and "Truly" were standouts in the two-hour show.

In addition to great music and well-executed choreography, the entertainer was full of surprises. Midway through the concert, Alabama appeared—on two giant video screens, that is—as Richie sang "Deep River Woman," which he recorded in Nashville with the country-rock band. Shortly after that number, he broke into his hit "Se La," coxing the audience to shout "Shella." Sheila E, the tour's opening act, responded to join in on Richie's latest single, "Love Will Conquer All," and on "Higher Love."

The encore provided one last surprise: During Richie's performance of the new album's title track, keyboardist Michael Ruff was hoisted on wires in a dancing, flipping, kicking routine that lasted throughout the number. But this was just one of many highlights in a concert that had no low point. **DERBIE HOLLEY**

WEATHER UPDATE MAHAVISHU ORCHESTRA

The Ritz, New York

Tickets: \$15.50 (\$14.50 in advance)

THE PARTNERSHIP OF keyboardist Josef Zawinul and saxophonist Wayne Shorter at the helm of the influential fusion band Weather Report may not have been the equal—but it was Zawinul's musical vision that came to dominate the group—bit it was a remarkable one. Now that it is over, Zawinul is attempting to carry on with a band that, as its name implies, is kind of like Weather Report but not exactly. Weather Update's New York debut last month strongly suggested that Shorter is not an easy man to replace.

Wisely, when Zawinul assembled

his new band, he didn't hire a saxophonist, and his choice of versatile reedist Steve Klein fits the lineup of former Weather Report sidemen was a good one. But it remains to be seen whether the blend of Khan's guitars and Zawinul's synthesizers offers the same potential for varied colors and textures that made Weather Report so special.

At the Ritz, the ensemble sound was often a blur—which may have been a matter more of acoustics than of esthetics, but nonetheless made for a rather monotonous set. The repertoire was a mix of familiar Weather Report compositions and new material.

The rhythm section—Victor Bailey on bass, Peter Erskine on drums, and Robert Thomas Jr. on percussion—was solid, and there were inspired musical moments. Much of the time, however, Weather Update sounded like a band groping for a direction and a sound. Given Zawinul's track record, though, it's probable these will be found before too long.

In contrast, the latest version of guitarist John McLaughlin's Mahavishu Orchestra, which opened the evening, played with tremendous fire and cohesion. Despite the group's battle with a miserable sound system, McLaughlin played some breathtaking solos, as did saxophonist Bill Evans.

The packed house loved Mahavishu—which, incidentally, now records for the small Relativity label—and was respectful if less than enthusiastic toward Weather Update, which is currently without a label deal but is said to be considering offers from a number of the majors. **PETER KEPPELWAS**

NEIL YOUNG

Madison Square Garden
New York

Tickets: \$19, \$17

DURING THE PAST decade, Neil Young has traveled the distance from rock to electronic pop to rockabilly to country and back again to rock. Remaining constant, however, has been his ability to deliver riveting live performances, and this Oct. 7 show was no exception.

Reunited with his on-again-off-again band, Crazy Horse, Young staged a real "garage rock" show. Not only was most of the music based on the roots style he is best known for, but the slacker sound was structured to resemble a garage, complete with giant creakcoaches, complaining neighbors, and roadies dressed as mice. "Friends"—including David Crosby, Graham Nash, and Jon "Liar" Lovitz of "Saturday Night Live" fame—stopped by for a visit during the "practice session."

Young offered songs from almost all phases of his career. He opened with the Buffalo Springfield's "Mr. Soul" and performed a new song for the final encore, a sprightly number with the characteristically incoherent refrain of "We don't want to be good."

Many members of the audience, certainly the largest congregation of hippies in New York since the last Grateful Dead show, chose to go to the bathroom or get a snack during the two-song "Trans" segment that featured electronically altered vocals. And, again demonstrating his lack of concern,

(Continued on page 3)

BOB SEGER & THE SILVER BULLET BAND

The Fabulous Thunderbirds



Madison Square Garden — September 23 & 25 — Sold-out \$591,000

Nassau Coliseum — September 26 — Sold-out \$227,400

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There's definitely a new and refreshing sound coming out of Jamaica. It's an electrifying fusion of rock and pulsating reggae rhythms, the new innovative reggae sound of Chris Stanley — and it's simply incredible!

Chris, who has spent many years 'behind the scenes' in the world of music, and who has in the past given us such favorites as **THE MOST INCREDIBLE THINGS**, **TURN ME LOOSE** and **COLOUR ME RAINBOW**, has now stepped out into the spotlight with his newest creation **INCREDIBLE**, an album already sweeping the international market in a whirlwind of popularity. The hit single on the album, **THINGS HAVE GOTTA CHANGE**, blasts out against injustices. His latest release is entitled **I WANT YOU**.

Hailing from Jamaica, that birthplace of reggae, nurturing the very soul of the sound; and having travelled extensively in the company of such notables as Billy Paul, Teddy Pendergrass and Ray, Goodman and Brown, Stanley has transformed the best of the music by capturing the veracity of reggae and the untamed essence of rock in the urban contemporary vein.

Arranger, composer, musician and songwriter, Chris Stanley is indeed no newcomer to the music industry. This exciting addition to reggae royalty is the producer of such reggae as Sophia George (whose most re-



Photo—Owen Newman

CHRIS STANLEY

cent single ranked the top ten of the British charts), Judy Mowatt, Marcia Griffiths, Toots, and Jimmy Riley — all of international fame.

Chris Stanley is also the owner of one of the most modern recording music studios in Jamaica, Music Mountain, situated in the fabulous climate of Stony Hill, Kingston, Jamaica. Music Mountain attracts a host of artists of international fame who seek a respite from the hustle and bustle of the city and an inspirational setting in which their music can unfold.

Chris' own words, "I aim to revolutionize a brand new sound from Jamaica for the world," are not to be taken lightly as he seems poised to capture and entrance his audience in a musical revolution set to overthrow his predecessors.

Things have gotta change and so does music. Stanley will no doubt make his indelible mark on the sound of reggae as he propels it into the 21st century with the inimitable sound of Chris Stanley! **He's HOT!**

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Does Johnson Have Time For Time? Jesse Keeps Busy With Solo Projects

BY NELSON GEORGE

NEW YORK Rumors of a Time Prince band driving a record on A&M, a tour, and a film have been floating around the industry for several months. Such rumors are music to the ears of fans of that rocking funk band.

But to Jesse Johnson, guitarist in the now legendary short-lived band, which was directed by Prince, a time reunion is at something to dream about. "I don't miss the Time that much," he says. "I listen to the sound checks and the unreleased material, so I have the time any time I want. I think if we came together now we'd be a great band. I was one of the few guys in

the band to write for the Time. I wrote 'Jungle Love' and played all the instruments on the track. Prince had another name called 'Jungle Love' that wasn't happen-

'If we reunited now we'd be great, but my album should come first'

ing. He took the title and lyric to that song and put them over my groove.

"I would consider doing [the reunion], but only if my thing is successful. A&M should work on Jesse's album first. The time reunion would be a one-time thing. It would happen, and then it's gonna be gone again. I know there are a lot of people who just got turned on to us because of 'Purple Rain' and never got a chance to see us live. But right now my plan is to get my album out there and tour this fall and most of 1987."

The Johnson album in question, "Shoekadelic," the follow-up to his near-platinum solo debut, was named after one of Johnson's pet phrases. "I've said 'shoekadelic' for years to describe a feeling I get when I'm excited by a song or a woman," he says. The performer/producer says this album "is a little singles deep," including the hit duet with Sly Stone, "Crazy." Though Johnson's album is filled with solid mainstream funk like "Burnin' You Up," it is the album's last song, "Black In America," that attracts immediate attention.

"The title is a little misleading," says Johnson. "The song is really about a universal situation where no matter what you do or who you are, people see you as a black or

Jew. If people listen to the words, they'll find the answer to what the song is about."

Color is something Johnson, a major member of Minneapolis' integrated music scene, pays considerable attention to in selecting female principals for his videos. As has happened with Prince, some blacks have complained that Johnson has used white women almost exclusively in his work. "In the 'Crazy' video I picked the girls: a black, a Puerto Rican, and a white," says Johnson. "The black girl looks black. The Latin looks Latin. The white girl looks white. I wanted them to be very distinctive."

While some may feel that Johnson's visual concepts as well as some elements of his music are outgrowths of his tenure with the Time, Johnson disagrees. "The way I look is just a projection of Jesse and my individuality. It is my concept. Nobody tells me what to do. In fact, I've seen many other steal visual ideas from me and try to act as if they created it." As for the often-referred-to "Minneapolis sound," Johnson says, "It's easy for people to use that term, but I don't think the stuff coming out of here sounds the same."

In November, Johnson plans to go on a 30-date "hide and seek" tour of 3,000- to 6,000-seat auditoriums, co-headlining with Teena Marie. The Johnson-produced Teena Marie & the Seen, whose next album is due in January, will serve as opening act.

Douglas Video has produced concert videos of Jimi Hendrix and George Clinton ... see page 50

RHYTHM & BLUES

by Nelson George

THE PACKAGING AND DESIGN of album covers, videos, and promotional items for black artists has, to these eyes, improved vastly in recent years. Perhaps one of the positive outgrowths of the music video explosion is that performers and record companies have been striving to develop strong, memorable images for their artists, black as well as white. These efforts are not always successful, and, at times, they're even laughable. But when you see videos like the Timex Social Club's "Jealousy," which makes creative use of stock footage from old black audience films of the '60s, Whodini's "One Love," which adds a more mature flavor to the image of that rap trio, and Melba Moore/Freddie Jackson's very classy and romantic "A Little Bit More," you feel that, even though black videos are still underbudgeted, at least the message of the videos themselves are on a par with any six-figure videos on MTV.

The Communications Excellence To Black Audiences Awards, held last week in New York, honored the images presented in several record industry videos. Grace Jones' "Island Life" (Island), Ahmad Jamal's "Digital Works" (Atlantic), and Wynton Marsalis' "Black Codes From The Underground" were cited for their covers. The videos for Darrell Coleman's "Somebody Took My Love," Johnny Gill's "Half-Crazy," and Freddie Jackson's "You Are My Lady" were praised. Also receiving accolades were posters for Al Green's "Then and Now," Black Music Month campaign and a Whitney Houston poster. Given a special mention was Lionel Richie's Pepsi spots, both on television and radio.

GREAT PACKAGING AND music mark the MCA release of 11 gems from the vault of Chess masters it acquired from the Sugar Hill label. The shipment includes two Bo Diddley albums ("Go Bo Diddley," "Bo Diddley"), two by Muddy Waters ("Muddy Waters Sing Big Bill Broonzy," "Muddy Waters at Newport 1960"), Howlin' Wolf ("Moanin' In The Moonlight"), John Lee Hooker ("Hooker Plays And Sings The Blues"), Little Milton ("We're Gonna Make It"), the soundtrack to "Rock, Rock, Rock," a compilation album, "The Blues Vol. 1," a self-titled Memphis Slim release, and an album with Bronzy's music on one side and Washboard Sam's on the other. Most of the original liner notes were supplied by the oral historian

Studs Terkel, along with two distinguished former Billboard writers, John Sippl and Paul Ackerman.

SHORT STUFF. As part of A&M's efforts to revive Sly Stone, in addition to performing a duet with Jesse Johnson on "Crazy," the innovative funkster is featured on two cuts on the "Soul Man" soundtrack—"Eek-Ah-Bo-Ste Automatic," a Sly original which received production help from Billy Valentine and Bryan Loren, and "Love And Affection," a duet with the Motels' Martha Davis. That sometime black girl Rae Dawn Chong makes her singing debut with the ironically titled "Black Girls" ... Original Concept's two-sided 12-inch on Def Jam/Columbia, "Bite'n My Styles" b/w "Pump That Base (Get A Little Stupid ...) H09," has a credit on its sleeve

that tells you just where the heads of today's hip-hop musicians are. Drum machines and synthesizers are no taken for granted in street music that the folks at Def Jam felt obligated to point out that two real guitar players and (can you believe it?) a real drummer actually performed on the record ... Regina Jones, once publisher of Soul magazine and later a publicist at Solar Records, is now in the management business. Along with E.J. Jackson she has formed Jackson Jones Management and is handling the affairs of A&M's current female project Vesta Williams ... Billy Ocean's 12-inch version of his new single, "Love Is Forever," has the ballad "Suddenly on the B side ... Check out Trouble Funk's "EU Live: The Place The Same Time" 12-inch. One side, "New York Comes To Boogie," is 19:11 of vintage go-go throwdown, while the B-side contains the lengthy (14:33) "Sho Nuff Bumpin'" and "The Theme From Escape From Del G-Bo." Go-go may never become the national craze some have hoped, but there is no question that Trouble Funk is one of the best live bands in the world ... Jazz is not this column's usual beat, but we can't help ourselves. With Wayne Marshall ("I'm Not"), Branford Marsalis' "Royal Garden Blues," and Donald Harrison-Terrence Blanchard's "Nascence," there is definitely enough good music to fill some part of the programming spectrum right now. I'm not kidding. It is quality jazz made by young jazzmen. All credit to Columbia for giving this new generation of jazz classicists a shot.

Black album covers, videos have improved greatly

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	96 REPORTERS	NEW TOTAL ADOS ON
ROCK & THE GANG	WICTORY	53 54
BOBBY BROWN	GRIFFIN	56 56
KRYSTOL	PRECIOUS	21 35
RUN-D.M.C.	"YOU BE LIII" PROTE	19 43
JANET JACKSON	CONTROL	19 22

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national compilation of the five records with significant future sales potential based on initial market reaction at the retail- and one-stop sources reporting to Billboard. The full panel of retail and one-stop sources as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKTHROUS

	125 REPORTERS	NUMBER REPORTING
READY FOR THE WORLD	LOVE YOU DOWN	35
LEWIS	LET'S GO DOWN	20
ANITA BAKER	CAUGHT UP IN THE Rapture	18
COMMODORES	GOIN' UP TO THE BANK	16
FOURPLAY	UNFAITHFUL	14

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B.B. King, Stevie Ray Vaughan To Host Blues Awards Set For Nov. 16

NEW YORK Guitarists B.B. King and Stevie Ray Vaughan will host the seventh annual Blues Awards Show Nov. 16 at Dixon Music Hall in Memphis. The show will coincide with National Blues Week, Nov. 10-16.

Beale Street, once a raunchy, lively section of blues clubs and now a refurbished tourist attraction, will be the site of concerts, while the National Blues Foundation will hold meetings and seminars in other parts of Memphis. At

the awards show the Handys, awards named after blues composer W.C. Handy, will be presented in such categories as blues song of the year, blues artist of the year, etc.

The week's activities have been organized by the Blues Foundation. For more information, contact the Blues Foundation at Handy's Home, 352 Beale St., Memphis, Tenn. 38103-3106. The phone number is 901-527-BLUE or -2583.



Jive Talk. Members of the Jive Records family gather in a London studio after a recording session. From left are guitarist Jonathan Butler, producer/keyboardist Barry Eastmond, vocalists Betty Ocean and Ruby Turner, and producer/bassist Wayne Braithwaite.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard.

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST	LABEL & NUMBER	DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	6	CAMEO	ATLANTA ARTISTS 835 2-65	1 POLYGRAM	2 weeks at No. One
2	2	1	30	ANITA BAKER	◊	ELETRA 00444 (8.98) (CDS)	RAPTURE
3	4	5	13	ORAN "JUICE" JONES	ED	JAM BFC 4037 (COLUMBIA)	JUICE
4	5	4	8	LIONEL RICHIE	▲	MOTOWN 6134M (9.98) (CDS)	DANCING ON THE CEILING
5	3	3	21	RUMOR M.C.	▲	PROFILE 12718 (EPC)	RAISING HELL
6	6	7	15	THE TEMPTATIONS	GROUP 6397 6L (MOTOWN (8.98))		TO BE CONTINUED
7	7	6	36	JAMIE JACKSON	▲	A&M SP 5106 (8.98) (CDS)	CONTROL
8	9	11	4	TINA TURNER	CAPTOL P3 2830 (8.98) (CDS)		BREAK EVERY RULE
9	15	—	—	LUTHER VANDROSS	◊	EPIC 40415	GIVE ME THE REASON
10	3	3	11	LEVERT	ATLANTIC 11165 (8.98) (CDS)		BLOODLINE
11	14	12	3	GREGORY ABBOTT	COLUMBIA BFC 40437		SHAKE YOU DOWN
12	12	12	6	MAZE & SIMPSON	WEED 12241 (8.98) (CDS)		REAL LOVE
13	13	14	6	MAZE FEATURING FRANKIE BEVERLY	CAPTOL 38950 1-2479 (8.98) (CDS)		LIVE IN LOS ANGELES
14	11	6	14	WHITTY OCEAN	▲	JIVE J. 8-8401 (JIVE (8.98) (CDS)	LOVE ZONE
15	14	10	14	BODIN	◊	JIVE J. 8-8407 (JIVE (8.98) (CDS)	BACK IN BLACK
16	14	14	7	HOWARD HEWETT	ELKTRA 00877 (8.98) (CDS)		I COMMIT TO LOVE
17	14	14	6	KENNY G	ATLANTA 815-027 (8.98) (CDS)		DUOTONES
18	14	14	14	LISA LISA & CULT JAM WITH FULL FORCE	COLUMBIA 815-027 (8.98) (CDS)		LISA LISA & CULT JAM WITH FULL FORCE
19	20	12	14	JEAN CARINE	CAPI 30082 (ATLANTIC (8.98))		CLOSER THAN CLOSE
20	11	20	11	PATTI LABELLE	▲	MCA 5737 (8.98) (CDS)	WINNER IN YOU
21	11	73	7	GEORGE BENSON	WARNER BROS. MS 1-2547 (8.98) (CDS)		WHILE THE CITY SLEEPS ...
22	14	14	6	PHYLLIS HYMAN	F.U. ST 53021 (MANHATTAN (8.98))		LIVING ALL ALONE
23	23	13	14	SHIRLEY JONES	F.U. ST 53021 (MANHATTAN (8.98))		ALWAYS IN THE MOOD
24	14	14	14	JERRY FORD	◊	A&M SP 5103 (8.98) (CDS)	EMOTIONAL
25	14	14	14	UTFO	SELECT INC. 21414 (8.98) (CDS)		SKEETER PLEEZER
26	22	12	1	FIVE STAR	MS 815-0951 (8.98) (CDS)		SILK & STEEL
27	48	—	1	JESSE JOHNSON	A&M SP 5122 (8.98) (CDS)		SHOCK/DELICIA
28	27	14	6	GLEN GUTHRIE	MERCURY 829-522 (POLYGRAM)		GOOD TO GO LOWER
29	29	12	11	MIWEL MOORE	CAPTOL ST 12471 (8.98) (CDS)		A LOT OF LOVE
30	11	3	14	AL JARREAU	WARNER BROS. 2547-74 (8.98) (CDS)		LI IS FOR LOVER
31	12	12	14	GERMAINE STEWART	10/14 815-0341 (8.98) (CDS)		FRANTIC ROMANTIC
32	35	30	3	WHISTLE	SELECT INC. 21119 (8.98) (CDS)		WHISTLE
33	14	14	22	MIDNIGHT STAR	◊	UPLAN 10544 (ELETRA (8.98) (CDS)	HEADLINES
34	26	33	33	WHITNEY HOUSTON	▲	ATLANTA 815-0212 (8.98) (CDS)	WHITNEY HOUSTON
35	34	36	71	RENE & ANGELA	◊	MERCURY 824007 (8.98) (POLYGRAM)	STREET CALLED DESIRE
36	33	32	12	FULL FORCE	COLUMBIA BFC 40395		FULL FORCE GET BUSY ONE TIME
37	42	36	18	BOB JAMES/OAVO SANBORN	WARNER BROS. 2530-30 (8.98) (CDS)		DOUBLE VISION
38	39	39	10	THE DAZZ BAND	GETTY/GIS 24110 (WARNER BROS. (8.98))		WILD AND FREE

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST	LABEL & NUMBER	DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	29	21	EL DEBARGE	◊	GORDY 81131Z (MOTOWN (8.98) (CDS)	LL DEBARGE
40	36	34	38	MELISA MORGAN	CAPTOL ST 12434 (8.98) (CDS)		DO ME BABY
41	43	40	10	L.A. DREAM TEAM	MCA 5179 (8.98) (CDS)		KINGS OF THE WEST COAST
42	48	38	17	CLARENCE CARTER	CHRYSLER 1003 (8.98) (CDS)		DR. C.C.
43	59	65	3	THE HUMAN LEAGUE	ARM VIRGIN SP 1129-ARM (8.98) (CDS)		CRASH
44	53	—	2	KURTIS BLOW	MERCURY 830 215 (8.98) (POLYGRAM)		KINGDOM BLOW
45	40	41	15	PIECES OF A DREAM	MANHATTAN ST 13023Z (8.98) (CDS)		JOYRIDE
46	55	—	2	LOOSE ENDS	MCA 5145 (8.98) (CDS)		THE ZAGORA
47	50	61	3	STACY LATTISAW	MOTOWN 61218 (8.98) (CDS)		TAKE ME ALL THE WAY
48	52	42	25	THE S.O.S. BAND	SALUTE 40271-EPIC (8.98) (CDS)		SANDS OF TIME
49	49	12	7	JAMES INGRAM	◊	25424-WARNER BROS. (8.98) (CDS)	NEVER FELT SO GOOD
50	45	48	11	CHAKA KHAN	WARNER BROS. 25425 (8.98) (CDS)		DESTINY
51	57	67	3	BOBBY JIMMY & THE CRITTERS	MAGNOLIA MHC 0193 (8.98) (CDS)		ROACHES IN THE BEGINNING
52	14	14	6	R.J.'S LATEST ARRIVAL	MANHATTAN ST 13023Z (8.98) (CDS)		HOLD ON
53	49	—	14	BOOGIE BOYS	CAPTOL 12438 (8.98) (CDS)		SURVIVAL OF THE FRESHEST
54	61	—	7	REBBIE JACKSON	COLUMBIA BFC 40364		REACTION
55	55	62	6	FATTBURNER	GOLDEN ROY 2001-EPIC (8.98) (CDS)		ONE OF A KIND
56	64	53	7	MADONNA	▲	SIRE 1-25442-WARNER BROS. (8.98) (CDS)	TRUE BLUE
57	46	—	1	BEAU WILLIAMS	CAPTOL ST 12438 (8.98) (CDS)		NO MORE TEARS
58	38	—	7	JAMES BROWN	◊	25271-BEAT (8.98) (CDS)	GRAVITY
59	14	48	1	GLENN JONES	◊	MCA 5145 (8.98) (CDS)	TAKE IT FROM ME
60	14	62	6	DENICE WILLIAMS	COLUMBIA BFC 40364		HOT ON THE TRAIL
61	49	54	6	EARL KLUH	WARNER BROS. 25470 (8.98) (CDS)		LIFE STORIES
62	14	68	14	MTUME	EPIC 40402		THEATER OF THE MIND
63	58	73	3	JAMES (O-TRAIN) WILLIAMS	CAPTOL ST 12438 (8.98) (CDS)		MIRACLES OF THE HEART
64	49	68	3	STACEY Q	ATLANTIC 81474 (8.98) (CDS)		BETTER THAN HEAVEN
65	62	52	14	LL COOL J	◊	COLUMBIA BFC 40395 (CDS)	RADIO
66	62	56	6	GEORGE DUKE	ELETRA 81608 (8.98) (CDS)		GEORGE DUKE
67	NEW	►	1	CHICO DEBARGE	MOTOWN 621 (8.98) (CDS)		CHICO DEBARGE
68	NEW	►	1	PEABO BROWNE	ELETRA 00404 (8.98) (CDS)		QUEST STORM
69	54	54	6	STEVE WINWOOD	◊	25445-WARNER BROS. (8.98) (CDS)	BACK IN THE HIGH LIFE
70	54	57	11	CON FUNK SHUN	WARNER BROS. 825 (8.98) (CDS)		BURNIN' LOVE
71	54	63	49	NEW EDITION	▲	MCA 5171 (8.98) (CDS)	ALL FOR LOVE
72	58	14	23	NU SHOOZ	◊	ATLANTIC 81474 (8.98) (CDS)	POOLSIDE
73	45	49	6	CARL ANDERSON	EPIC 40410		CARL ANDERSON
74	66	60	25	WILLIAM BELL	WALLOO MCA 5145 (8.98) (CDS)		PASSION
75	74	74	32	JOHNNIE TAYLOR	MALCOLM MC 7431 (8.98) (CDS)		WALL TO WALL

Albums with the greatest sales gains this week. (C) Compact disc available. *Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. "CDS" Records and Polygram Records do not make a suggested list price for its products.

HOT BLACK SINGLES™

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	12	SHAKE YOU DOWN * * * No. 1 * *	* GREGORY ABBOTT ATLANTA 15415
2	5	8	A LITTLE BIT MORE COLUMBIA (DANIELA DUFFALO) (VIRAL) (MAGNET)	* MELBA MOORE & FREDERICK JACKSON COLUMBIA 15293
3	3	13	TYPICAL MALE WARRNER (DANIELA DUFFALO)	* TINA TURNER COLUMBIA 15415
3	2	13	WORD UP COLUMBIA (BLACKPANTHER 1) (JEWELL)	* CAMERO ATLANTA 15375 (JEWELL)
5	3	22	TASTY LOVE FLORIANE (FLORIANE & JACKSON)	* FREDRICK JACKSON COLUMBIA 15394
7	3	13	HM FOR REAL COLUMBIA (FLORIANE & JACKSON)	* HOWARD HEWITT COLUMBIA 15397
7	3	12	TUN COLUMBIA (FLORIANE & JACKSON)	* THE HUMAN LEAGUE COLUMBIA 15397
10	12	12	NAIL IT TO THE WALL JAIL BREAK (JAIL BREAK & JACKSON)	* STACY LATTINSON COLUMBIA 15397
10	3	13	LADY SOUL COLUMBIA (LADY SOUL & JACKSON)	* THE TEMPTATIONS COLUMBIA 15397
10	24	13	JEALOUSY COLUMBIA (JEALOUSY & JACKSON) (DUFFALO) (VIRAL)	* CLUB NOVLEAU ATLANTA 15397
24	2	3	CANT WAIT ANOTHER MINUTE JEWELL (JEWELL & JACKSON) (VIRAL)	* FIVE STAR ATLANTA 15415
12	13	25	CRACK JEWELL (JEWELL & JACKSON)	* JESSE JOHNSON (FEATURING SLY STONE) ATLANTA 15415
13	23	13	CRACK KILLED APPEAL WARRNER (DANIELA DUFFALO)	* GENERAL KANE COLUMBIA 15397
13	12	12	OLD FRIEND TALL (TALL & JACKSON)	* PHYLIS HYMAN P.16 3003 (MAGNET)
15	27	31	LOVE WILL CONQUER ALL COLUMBIA (LOVE WILL CONQUER ALL & JACKSON)	* LONNIE BUCHHE COLUMBIA 15397
13	12	10	HEAVEN IN YOUR ARMS COLUMBIA (HEAVEN IN YOUR ARMS & JACKSON)	* R.J. SLOTT (FEATURING JAIL BREAK)
17	23	27	HOTI WILD UNRESTRICTED! CRAZY LOVE! FALLEN (FALLEN & JACKSON)	* MELBIE JACKSON COLUMBIA 15397
24	24	23	JOEY COLUMBIA (JOEY & JACKSON) (VIRAL)	* JERMAINE STEWART ATLANTA 15415
19	13	23	DO NOT THINK ABOUT IT COLUMBIA (DO NOT THINK ABOUT IT & JACKSON)	* ONE WAY ATLANTA 15397
26	78	24	WHEN I THINK OF YOU COLUMBIA (WHEN I THINK OF YOU & JACKSON)	* JANET JACKSON COLUMBIA 15397
21	28	26	FLAME OF LOVE COLUMBIA (FLAME OF LOVE & JACKSON)	* JEAN CARME COLUMBIA 15397
22	13	13	THE RAIN COLUMBIA (THE RAIN & JACKSON)	* ORAN "JOEY" JONES ATLANTA 15397
23	23	23	JUMPIN' JACK FLASH COLUMBIA (JUMPIN' JACK FLASH & JACKSON)	* ARETHA FRANKIN ATLANTA 15397
24	31	34	TALK ME COLUMBIA (TALK ME & JACKSON)	* CHICO DEBARGE MAGNET 15397
25	35	40	GOIN' TO THE BANK COLUMBIA (GOIN' TO THE BANK & JACKSON)	* COMMODORES POLYGRAM 15397
27	36	18	WHAT DOES IT TAKE (TO WIN YOUR LOVE) COLUMBIA (WHAT DOES IT TAKE (TO WIN YOUR LOVE) & JACKSON)	* KENNY K ATLANTA 15397
27	36	18	LOVE YOU DOWN COLUMBIA (LOVE YOU DOWN & JACKSON)	* READY FOR THE WORLD ATLANTA 15397
28	13	8	COUNT YOUR BLESSINGS COLUMBIA (COUNT YOUR BLESSINGS & JACKSON)	* ASHFORD & SIMPSON ATLANTA 15397
30	36	8	ROOM WITH A VIEW COLUMBIA (ROOM WITH A VIEW & JACKSON)	* JEFFREY OSBORNE ATLANTA 15397
30	36	8	KISS AWAY THE PAIN COLUMBIA (KISS AWAY THE PAIN & JACKSON)	* PATTI LABELLE ATLANTA 15397
78	24	13	KISSES IN THE MOONLIGHT COLUMBIA (KISSES IN THE MOONLIGHT & JACKSON)	* GEORGE BENSON ATLANTA 15397
28	29	8	NO, NO, NO, NO COLUMBIA (NO, NO, NO, NO & JACKSON)	* REINE & ANGELA MAGNET 15397
36	13	3	WANTING ANGEL (FROM "THE KARATE KID, PART II") COLUMBIA (WANTING ANGEL (FROM "THE KARATE KID, PART II") & JACKSON)	* NEW EDITION ATLANTA 15397
28	20	13	REACTION COLUMBIA (REACTION & JACKSON)	* REBBIE JACKSON ATLANTA 15397
35	36	13	THE MIDAS TOUCH COLUMBIA (THE MIDAS TOUCH & JACKSON)	* MIDNIGHT STAR ATLANTA 15397
37	36	13	IN MY EYES COLUMBIA (IN MY EYES & JACKSON)	* KURTIS BLOW ATLANTA 15397
37	13	12	S.O.S. COLUMBIA (S.O.S. & JACKSON)	* JAMES BROWN ATLANTA 15397
38	13	45	GRAVITY COLUMBIA (GRAVITY & JACKSON)	* OLIVER CHEATHAM ATLANTA 15397
39	13	65	CAUGHT UP IN THE RAPTURE COLUMBIA (CAUGHT UP IN THE RAPTURE & JACKSON)	* ANITA BAKER ATLANTA 15397
40	91	84	LAST NIGHT I NEEDED SOME BODY COLUMBIA (LAST NIGHT I NEEDED SOME BODY & JACKSON)	* SHIRLEY JONES ATLANTA 15397
41	84	36	THERE'S JUST SOMETHING ABOUT YOU COLUMBIA (THERE'S JUST SOMETHING ABOUT YOU & JACKSON)	* VESTA WILLIAMS ATLANTA 15397
43	52	6	P.O.P. (PURSUITS OF PLEASURE) GENERATION COLUMBIA (P.O.P. (PURSUITS OF PLEASURE) GENERATION & JACKSON)	* L.E.V.E.R.T. ATLANTA 15397
44	53	71	UNFAITHFUL SO MUCH COLUMBIA (UNFAITHFUL SO MUCH & JACKSON)	* FULL FORCE ATLANTA 15397
45	32	18	IN A LITTLE WHILE, CHILD COLUMBIA (IN A LITTLE WHILE, CHILD & JACKSON)	* LOOSE ENDS ATLANTA 15397
47	44	47	WILD AND FREE COLUMBIA (WILD AND FREE & JACKSON)	* LISA LISA & CUE JAM WITH FULL FORCE ATLANTA 15397
48	50	57	GOOD COMBINATION COLUMBIA (GOOD COMBINATION & JACKSON)	* THE Q&A BAND ATLANTA 15397
49	60	—	IKK'S RAP/HIT GIRL COLUMBIA (IKK'S RAP/HIT GIRL & JACKSON)	* PEARO BRYANT ATLANTA 15397

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
50	57	78	FACTS OF LOVE COLUMBIA (FACTS OF LOVE & JACKSON)	* JEFF LORBER (FEATURING KARYN WHITE) WARRNER 302 23933
91	37	10	ALL OF MY LOVE COLUMBIA (ALL OF MY LOVE & JACKSON)	* GENOBILE JETER ATLANTA 15397
81	43	13	HUNGRY FOR YOUR LOVE COLUMBIA (HUNGRY FOR YOUR LOVE & JACKSON)	* HANSON & DAVIS ATLANTA 15397
53	67	93	EVEN WHEN YOU SLEEP COLUMBIA (EVEN WHEN YOU SLEEP & JACKSON)	* THE S.O.S. BAND ATLANTA 15397
54	68	—	GURPLED COLUMBIA (GURPLED & JACKSON)	* BOBBY BROWN ATLANTA 15397
55	68	—	ONE BITTEN TWICE SHY COLUMBIA (ONE BITTEN TWICE SHY & JACKSON)	* VESTA WILLIAMS ATLANTA 15397
56	68	—	TIGHT FIT COLUMBIA (TIGHT FIT & JACKSON)	* CHUKA KHAN WARRNER 302 23933
57	24	—	ERIC IS FOREVER COLUMBIA (ERIC IS FOREVER & JACKSON)	* RILEY OCEAN ATLANTA 15397
58	61	84	ERIC IS PRESIDENT COLUMBIA (ERIC IS PRESIDENT & JACKSON)	* ERIC B. FEATURING RAKIM ATLANTA 15397
59	55	53	THUNDER AND LIGHTNING COLUMBIA (THUNDER AND LIGHTNING & JACKSON)	* MISS THANG ATLANTA 15397
60	46	46	COAST TO COAST COLUMBIA (COAST TO COAST & JACKSON)	* WORD OF MOUTH ATLANTA 15397
61	28	—	YOU BE BLIND COLUMBIA (YOU BE BLIND & JACKSON)	* RUND.M.C. ATLANTA 15397
62	61	77	YOU'RE MY FIRST, MY LAST, MY EVERYTHING COLUMBIA (YOU'RE MY FIRST, MY LAST, MY EVERYTHING & JACKSON)	* O.C. SMITH ATLANTA 15397
63	91	26	(POP POP POP) GOES MY MIND COLUMBIA (POP POP POP GOES MY MIND & JACKSON)	* L.E.V.E.R.T. ATLANTA 15397
64	84	56	IF YOU'RE READY COLUMBIA (IF YOU'RE READY & JACKSON)	* RUBY TURNER (FEATURING JONATHAN BUTLER) ATLANTA 15397
65	24	22	AS WE LAY COLUMBIA (AS WE LAY & JACKSON)	* SHIRLEY MURDOCK ATLANTA 15397
66	NEW	1	VICTORY COLUMBIA (VICTORY & JACKSON)	* KOOL & THE GANG ATLANTA 15397
67	67	78	JOYRIDE COLUMBIA (JOYRIDE & JACKSON)	* PIECES OF A DREAM ATLANTA 15397
68	51	63	JUST FOR FUN COLUMBIA (JUST FOR FUN & JACKSON)	* WHISTLE ATLANTA 15397
69	68	—	ONCE IN A LIFETIME GROOM COLUMBIA (ONCE IN A LIFETIME GROOM & JACKSON)	* NEW EDITION ATLANTA 15397
70	78	85	SPLIT PERSONALITY COLUMBIA (SPLIT PERSONALITY & JACKSON)	* UTFO ATLANTA 15397
71	55	—	COME SHARE MY LOVE COLUMBIA (COME SHARE MY LOVE & JACKSON)	* MIKI HOWARD ATLANTA 15397
72	65	88	REACH OUT COLUMBIA (REACH OUT & JACKSON)	* C.J. SPILLOW ATLANTA 15397
73	28	84	WALK THIS WAY COLUMBIA (WALK THIS WAY & JACKSON)	* RUND.M.C. ATLANTA 15397
74	68	78	MAGIC IN THE AIR COLUMBIA (MAGIC IN THE AIR & JACKSON)	* T.D. (EDDIE TOWNE) ATLANTA 15397
75	56	37	BEAT IT WITH YOU COLUMBIA (BEAT IT WITH YOU & JACKSON)	* MAZE (FEATURING FRANKIE) ATLANTA 15397
76	NEW	3	SEXY COLUMBIA (SEXY & JACKSON)	* KLYMAXX ATLANTA 15397
77	77	82	KINDNESS FOR WEAKNESS COLUMBIA (KINDNESS FOR WEAKNESS & JACKSON)	* THE CLUT ATLANTA 15397
78	24	84	SWEET LOVE COLUMBIA (SWEET LOVE & JACKSON)	* ANITA BAKER ATLANTA 15397
79	36	91	NUCLOLETTA LOVER COLUMBIA (NUCLOLETTA LOVER & JACKSON)	* DONNELL PITMAN ATLANTA 15397
80	NEW	3	OUTSIDE IN THE RAIN COLUMBIA (OUTSIDE IN THE RAIN & JACKSON)	* GWEN CUTHBERT ATLANTA 15397
81	NEW	3	PRECIOUS, PRECIOUS COLUMBIA (PRECIOUS, PRECIOUS & JACKSON)	* KRYSTOL ATLANTA 15397
82	84	—	A NIGHT TO REMEMBER COLUMBIA (A NIGHT TO REMEMBER & JACKSON)	* RUSTY PATRICK ATLANTA 15397
83	84	85	GOTTA SEE YOU TONIGHT COLUMBIA (GOTTA SEE YOU TONIGHT & JACKSON)	* BARBARA ROY ATLANTA 15397
84	24	84	GIVE ME THE REASON COLUMBIA (GIVE ME THE REASON & JACKSON)	* LUTHER VANDROSS ATLANTA 15397
85	24	24	HEALING COLUMBIA (HEALING & JACKSON)	* DENISE COLIA ATLANTA 15397
86	91	84	LET'S TRY AGAIN COLUMBIA (LET'S TRY AGAIN & JACKSON)	* SURFACE ATLANTA 15397
87	NEW	3	CONTROL COLUMBIA (CONTROL & JACKSON)	* JANET JACKSON ATLANTA 15397
88	80	36	A LITTLE SISTER COLUMBIA (A LITTLE SISTER & JACKSON)	* CON FUNK SHUN ATLANTA 15397
89	NEW	3	DESIRE COLUMBIA (DESIRE & JACKSON)	* L.E. DEARIE ATLANTA 15397
90	96	—	STOP WATCH COLUMBIA (STOP WATCH & JACKSON)	* RANDY CRAWFORD ATLANTA 15397
91	NEW	3	CRACK UP COLUMBIA (CRACK UP & JACKSON)	* LEE FIELDS ATLANTA 15397
92	NEW	3	LOVE ALWAYS COLUMBIA (LOVE ALWAYS & JACKSON)	* R. JUSTICE (ALICE) ATLANTA 15397
93	NEW	3	STAY COLUMBIA (STAY & JACKSON)	* GLENN JONES ATLANTA 15397
94	NEW	3	ONE PLUS ONE COLUMBIA (ONE PLUS ONE & JACKSON)	* FORMO'S ATLANTA 15397
95	NEW	3	INSECURE COLUMBIA (INSECURE & JACKSON)	* VOLTAGE BROTHERS ATLANTA 15397
96	NEW	3	AIN'T NOTHING GOIN' ON BUT THE RENT COLUMBIA (AIN'T NOTHING GOIN' ON BUT THE RENT & JACKSON)	* GWEN CUTHBERT ATLANTA 15397
97	NEW	3	TWO OF HEARTS COLUMBIA (TWO OF HEARTS & JACKSON)	* STACEY Q ATLANTA 15397
98	NEW	3	I WANT YOU COLUMBIA (I WANT YOU & JACKSON)	* TANKING JONES ATLANTA 15397
99	NEW	3	STYLIN' COLUMBIA (STYLIN' & JACKSON)	* KENNY & JONNYE ATLANTA 15397

Billboard. **Hot Black Singles SALES & AIRPLAY™**

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart

SALES					AIRPLAY					A ranking of dominating albums by the number of titles they have on the Hot Black Singles chart.	
THIS WEEK	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	THIS WEEK	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	LABEL	NO. OF TITLES ON CHART
8	SHAKE YOU DOWN	GREGORY ABBOTT 4	8	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON 4	8	SHAKE YOU DOWN	GREGORY ABBOTT 4	8	POLYGRAM Mercury (4)	9
8	LADY SOUL	THE TEMPTATIONS 5	8	HUMAN	THE HUMAN LEAGUE 6	8	LADY SOUL	GREGORY ABBOTT 4	8	Polygram (3)	9
8	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON 4	3	TASTY LOVE	FREDDIE JACKSON 5	8	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON 4	8	Atlantic Artists (2)	8
8	TYPICAL MALE	TINA TURNER 3	8	NAIL IT TO THE WALL	STACY LATTISAW 5	8	TYPICAL MALE	TINA TURNER 3	8	COLUMBIA 7	8
3	I'M FOR REAL	HOWARD HEWITT 4	8	CRAZY	JESSE JOHNSON (FEATURING SLY STONE) 17	3	I'M FOR REAL	HOWARD HEWITT 4	3	Def-Jive/Columbia (1)	8
3	WORD UP	CAMEO 4	11	DON'T THINK ABOUT IT	ONE WAY 17	3	WORD UP	CAMEO 4	11	MCA (7)	8
8	CAN'T WAIT ANOTHER MINUTE	FWC STAR 17	28	LOVE WILL CONQUER ALL	LIONEL RICHIE 17	8	CAN'T WAIT ANOTHER MINUTE	FWC STAR 17	28	Constellation (1)	7
8	TASTY LOVE	FREDDIE JACKSON 5	8	JEALOUSY	CLUB NOUVEAU 17	8	TASTY LOVE	FREDDIE JACKSON 5	8	CARTEL (6)	7
8	HUMAN	THE HUMAN LEAGUE 4	8	HEAVEN IN YOUR ARMS	R J'S LATEST ARRIVAL 17	8	HUMAN	THE HUMAN LEAGUE 4	8	MCA (1)	7
11	JEALOUSY	CLUB NOUVEAU 10	28	HOT WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON 17	11	JEALOUSY	CLUB NOUVEAU 10	28	MOTOWN (3)	7
28	WHEN I THINK OF YOU	JANET JACKSON 20	11	CRACK KILLED APPLEJACK	GENERAL KANE 17	28	WHEN I THINK OF YOU	JANET JACKSON 20	11	Gordy (4)	7
12	NAIL IT TO THE WALL	STACY LATTISAW 5	28	WORD UP	CAMEO 4	12	NAIL IT TO THE WALL	STACY LATTISAW 5	28	RCA (4)	7
11	THE RAIN	ORAN - JUICE - JONES 28	8	OLD FRIEND	PHYLIS HYMAN 18	11	THE RAIN	ORAN - JUICE - JONES 28	8	Jive (2)	7
11	JODY	JEREMIE STEWART 18	11	TYPICAL MALE	TINA TURNER 5	11	JODY	JEREMIE STEWART 18	11	Total Experience (1)	7
28	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G 18	28	TALK TO ME	CHICO DEBARGE 18	28	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G 18	28	WARNER BROS. (5)	7
28	CRACK KILLED APPLEJACK	GENERAL KANE 18	25	GOIN' TO THE BANK	COMMODORES 25	28	CRACK KILLED APPLEJACK	GENERAL KANE 18	25	Geffen (1)	7
11	OLD FRIEND	PHYLIS HYMAN 18	28	FLAME OF LOVE	JEAN CARNE 17	11	OLD FRIEND	PHYLIS HYMAN 18	28	Tommy Boy (1)	6
28	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON 17	28	LOVE YOU DOWN	READY FOR THE WORLD 17	28	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON 17	28	A&M (5)	6
11	HOT WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON 17	28	I'M FOR REAL	HOWARD HEWITT 4	11	HOT WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON 17	28	Virgin (1)	6
28	CRAZY	JESSE JOHNSON (FEATURING SLY STONE) 17	28	CAN'T WAIT ANOTHER MINUTE	FWC STAR 17	28	CRAZY	JESSE JOHNSON (FEATURING SLY STONE) 17	28	ATLANTIC (4)	6
28	JUMPIN' JACK FLASH	ARETHA FRANKLIN 17	28	ROOM WITH A VIEW	JEFFREY OSBORNE 28	28	JUMPIN' JACK FLASH	ARETHA FRANKLIN 17	28	ELEKTRA (5)	6
28	HEAVEN IN YOUR ARMS	R J'S LATEST ARRIVAL 17	28	KISS AWAY THE PAIN	PATTI LABELLE 30	28	HEAVEN IN YOUR ARMS	R J'S LATEST ARRIVAL 17	28	Soler (1)	6
8	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION 33	28	LOVE WILL CONQUER ALL	LIONEL RICHIE 17	8	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION 33	28	EPIC (3)	6
28	LOVE WILL CONQUER ALL	LIONEL RICHIE 17	28	CAUGHT UP IN THE RAPTURE	ANITA BAKER 39	28	LOVE WILL CONQUER ALL	LIONEL RICHIE 17	28	Scott Bros. (1)	6
28	THE MIDAS TOUCH	MIDNIGHT STAR 17	28	UNFAITHFUL SO MUCH	FULL FORCE 18	28	THE MIDAS TOUCH	MIDNIGHT STAR 17	28	Yoru (1)	6
28	KISSES IN THE MOONLIGHT	GEORGE BENSON 17	28	LET'S GO OUT TONIGHT	LEVERT 42	28	KISSES IN THE MOONLIGHT	GEORGE BENSON 17	28	MANHATTAN (2)	6
27	FLAME OF LOVE	JEAN CARNE 18	28	P.O.P. (PURSUITS OF PLEASURE) GENERATION	MYTUNE 18	27	FLAME OF LOVE	JEAN CARNE 18	28	P.I.R. (3)	6
25	DON'T THINK ABOUT IT	ONE WAY 17	28	GRAVITY	JAMES BROWN 39	25	DON'T THINK ABOUT IT	ONE WAY 17	28	ARISTA (3)	6
25	REBELLION	REBBIE JACKSON 34	28	JUMPIN' JACK FLASH	ARETHA FRANKLIN 17	25	REBELLION	REBBIE JACKSON 34	28	Jive (1)	6
22	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE 18	28	THERE'S JUST SOMETHING ABOUT YOU	BEAU WILLIAMS 18	22	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE 18	28	PROFILE	3

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40 (Publisher - Learning Dog) Sheet Music (Sd)	41 AIN'T NOTHING GON' ON BUT THE RENT (Don Q. Ows, ASCAP)	42 BALL BREED OUT (Molyneux, BMI/McFay, BMJ/Careton, BMI)	43 ALL OF US (Foss, ASCAP)	44 ALL MY LOVE (Frederick, BMI/Tay, BMI)	45 CAN'T GET NO MORE SWEET WHITE (Engle, BMI/Donner, BMI/Mahd, Pfr BMI/CFF)	46 CAME UP IN THE PARTISER (W.R. ASCAP/D. ASCAP/Silver, BMI, ASCAP)	47 CAME TO CAST (H. Brown, BMI/Chas. Egan, BMI)	48 COME SHARE MY LOVE (H. Brown, BMI/Chas. Egan, BMI)	49 CONTROL (Phylo Tys, ASCAP)	50 COUNT YOUR BLESSINGS (McK-Sy, ASCAP)	51 CRAZY PULLED APOCAL (Lohley, ASCAP, CFF)	52 CRAZY UP (Fosse, BMI, BMI)	53 CRAZY (Chockley, ASCAP, BMI, ASCAP, CFF, BMI)	54 CURE (H. Brown, BMI)	55 DON'T THINK ABOUT IT (Duchene, BMI/Pfr, BMI)	56 DANCE (HOLD) THE KARATE KO, PART II (Duchene, BMI/Pfr, BMI)	57 DICE IS THE MUSIC (Robert M., BMI)	58 EVER WHEN YOU SLEEP (Phylo Tys, ASCAP/Robert Gage, ASCAP)	59 FACTS OF LOVE (H. Brown, BMI, BMI/Bryan Bell, BMI)	60 FLAME OF LOVE (W.R. ASCAP, BMI, BMI)	61 GRIFFIN (Kammy Mac/Sel's, The Shy Music/Caden S. Publishing)	62 GIVE ME THE REASON (ASCAP, ASCAP/Donner, BMI, ASCAP, BMI/CFF)	63 GOIN' TO THE BARR (Trenshaw, BMI/Fosse, BMI, BMI/Reigard, BMI/Reigard, ASCAP/Careton, BMI, CFF)	64 GOOD COMPOSITION (W.R. ASCAP/Philo, ASCAP, BMI, ASCAP, Reiche, ASCAP, CFF/ALM)	65 GOTTA GET TO YOU TONIGHT (Phylo Tys, BMI)	66 GUY (H. Brown, ASCAP/Robert Gage, ASCAP/Blackwell, BMI/James, BMI, CFF/ABF)	67 HEALING (H. Brown, BMI/Molyneux, BMI, ASCAP/France Serl, ASCAP, CFF)	68 HEART UP (H. Brown, BMI)	69 HOLLYWOOD BOY (W.R. ASCAP, BMI/Tay, ASCAP, QD, ASCAP)	70 HOT WILD UNRESTRICTED CRAZY LOVE (H. Brown, BMI)	71 HUMAN (H. Brown/James, BMI)	72 HUMAN FOR YOUR LOVE (H. Brown, BMI)	73 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	74 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	75 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	76 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	77 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	78 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	79 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	80 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	81 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	82 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	83 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	84 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	85 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	86 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	87 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	88 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	89 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	90 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	91 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	92 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	93 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	94 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	95 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	96 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	97 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	98 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	99 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)	100 HUMAN FOR YOUR BLESSINGS (H. Brown, BMI)
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HOT DANCE/DISCO

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THIS WEEK				LAST WEEK				2 WEEKS AGO				WEEKS ON CHART				TITLE Label & Number (Distributor Label)				ARTIST							
																★ ★ No. 1 ★ ★											
1	1	3	5	HUMAN				AMSP 12197				2 weeks at No. One				◆ THE HUMAN LEAGUE											
2	3	5	7	SUMMERTIME, SUMMERTIME				SLEEPING BAG 76.22								NOCEIRA											
3	4	4	7	NAIL IT TO THE WALL (REMIX)				MOTOWN 456.360								◆ STACY LATTISAW											
4	9	11	8	WORD UP				ATLANTA ARTISTS 884.933-1 POLYGRAM								◆ CAMEO											
5	6	9	10	CANT WAIT ANOTHER MINUTE (REMIX)				HCA PW 14422								◆ FIVE STAR											
6	8	13	6	ONE STEP (REMIX)				MERCURY 884.990-1 POLYGRAM								K.T.P.											
7	10	20	5	DONT LEAVE ME THIS WAY				MCA 23665								◆ THE COMMUNARDS											
8	16	25	4	HOW MANY LOVERS				WARNER BROS. 0-20515								ANTHONY AND THE CAMP											
9	11	14	6	JOJO (REMIX)/DANCEFLOOR				ATLANTA 94.76								JERMAINE STEWART											
10	15	24	4	I CANT TURN AROUND				HCA 5702.1-RO								J.M. SILK											
11	7	7	8	THE RAIN (REMIX)				DEF JAM 44.0530-COLUMBIA								◆ ORAN "JUICE" JONES											
12	12	17	6	TYPICAL MALE (REMIX)				CAPTOL V 15249								◆ TINA TURNER											
13	17	23	4	WORLD DOMINATION (REMIX)				MCA 23671								◆ THE BELLE STARS											
14	2	2	11	FOR TONIGHT				ATLANTIC 0-86789								NANCY MARTINEZ											
15	20	27	5	SOMEBODY (REMIX)/THE RED, RED GROOVY				ATLANTIC 0-86771								BRILLIANT											
16	14	16	6	SUCH A FEELING				ATLANTIC 0-86781								YOUNG & CO.											
17	15	1	12	GOTTA SEE YOU TONIGHT				HCA PW 14405								BARBARA ROY											
18	24	30	4	SPECULATION (REMIX)				MCA 23670								COLONEL ABRAMS											
19	32	46	3	MORE THAN PHYSICAL (REMIX)				LONDON 884.990-1 POLYGRAM								◆ BANANARAMA											
20	26	28	5	THE SOUND OF MUSIC (REMIX)				SIERE 0-20573-WARNER BROS.								◆ FALCO											
21	25	26	6	YOU'RE SO STRONG (REMIX)				COLUMBIA 44.05123								MENTAL AS ANYTHING											
22	33	—	2	TRUE BLUE (REMIX)				SIERE 0-20533-WARNER BROS.								MADONNA											
23	28	32	4	SATURDAY NIGHT				DISC 1209-SUTRA								LAUREN GREY											
24	13	6	11	SAMPLE THATS/SAMPLES (REMIX)				GETTEN 0-20512-WARNER BROS.								BANG ORCHESTRA											
25	19	19	9	CANT LIVE WITHOUT YOUR LOVE				ATLANTIC 0-86791								SUZY											
26	31	—	2	GRAVITY (REMIX)				SCOTTI BROS. 429.0543-3-EPIC								◆ JAMES BROWN											
27	30	34	5	HEARTACHE				GETTEN 0-20515-WARNER BROS.								◆ GENE LOVES JEZEBEL											
28	44	—	2	BRAND NEW LOVER				44-05085-EPIC								DEAD OR ALIVE											
29	22	22	6	SING OUR OWN SONG				AM SP 12194								◆ UB40											
30	40	—	2	TALK TO ME (REMIX)				MOTOWN 456.760								CHICO DEBARGE											
31	NEW	1		FACTS OF LOVE (REMIX)				WARNER BROS. 0-20545								JEFF LORBER FEATURING KARYN WHITE											
32	35	41	3	SO FAR SO GOOD (REMIX)				EMI AMERICA V 19220								◆ SHEENA EASTON											
33	NEW	1		CRY FOR LOVE (REMIX)				AM SP 12203								◆ IGGY POP											
34	18	15	7	REACTION (REMIX)				COLUMBIA 44.05167								REBBIE JACKSON											
35	48	—	2	DONT HOLD BACK				JUMP STREET 15.005-474-02W								BUMPER TO BUMPER											
36	30	40	5	TAKE ME AS I AM				ATLANTIC 0-86782								EROTIC EXCISE											
37	37	37	5	YOUR LOVE IS (ALL I NEED)/REACH OUT				WEEK ENDLE TIVE TUN 6480								CAROL KAHN											
38	22	10	9	LOVE COMES QUICKLY (REMIX)/THATS MY IMPRESSION				EMI AMERICA V 19218								◆ PET SHOP BOYS											
39	43	—	2	FALLING IN LOVE				HEAT PLATEAU NW 50609								SYBIL											
40	42	—	2	LOVE CANT TURN AROUND (REMIX)				COTILLON 0-86805-ATLANTIC								PHILLY CREAM											
41	45	—	2	SET ME FREE (REMIX)				CAPTOL V 15252								◆ JAKI GRAHAM											
42	NEW	1		I DONT MEAN TO TURN YOU ON (REMIX)				DEANCO 0-86841-ATLANTIC								◆ ROBERT PALMER											
43	NEW	1		SACRIFICE (REMIX)				ATLANTIC 0-86770								CYNTHI PHILLIPS											
44	NEW	1		ROOM WITH A VIEW (REMIX)				AM SP 12191								JEFFREY OSBORNE											
45	NEW	1		JEALOUSY/MALICIOUS JEALOUSY				KING JAY 18.084-TOMMY BOY								CLUB NOUVEAU											
46	46	48	3	WALK LIKE AN EGYPTIAN (REMIX)				COLUMBIA 44.05135								◆ BANGLES											
47	47	50	3	DIAL MY NUMBER/TENDER				HEAT TIVE TUN 64803								THE BACK BAG											
48	21	12	10	LOVE IN THE SHADOWS (REMIX)				AM SP 12187								◆ E.G. DAILY											
49	29	21	11	DIAMOND GIRL				ATLANTIC 0-86778								NICE & WILD											
50	27	8	11	WHEN I THINK OF YOU (REMIX)				AM SP 12193								◆ JANET JACKSON											
BREAKOUTS					1. FREEDOM OVERSIPPL (REMIX)/HIGHER LOVE (REMIX) STEVE WINWOOD/BLAND																						
					2. AINT GONNA PAY ONE RED CENT WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT (CHAMAL)																						
					3. UNWITFUL, SO MUCH (REMIX) FULL FORCE COLUMBIA																						
					4. BEAT OF LOVE (REMIX) REGINA ATLANTIC																						
					5. MUSIQUE NON STOP KRAFFTWEXAR WARNER BROS.																						

BREAKTHROUS
Titles with future chart potential, based on sales reported this week.

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ◆ Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ◆ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

THIS WEEK				LAST WEEK				2 WEEKS AGO				WEEKS ON CHART				TITLE (LABEL & NUMBER OF OTHER TRACKS LABEL)				ARTIST							
																★ ★ No. 1 ★ ★											
1	1	4	7	HUMAN AMM SP 12197												2 weeks at No. One				◆ THE HUMAN LEAGUE							
2	2	5	8	FOR TONIGHT ATLANTIC 0-86789																NANCY MARTINEZ							
3	6	6	10	WORD UP ATLANTA ARTISTS 884.933-1												1				◆ CAMEO							
4	9	22	3	TRUE BLUE (REMIX) SIERE 0-20533												1				WARDEN BROS MADONNA							
5	5	3	11	WHEN I THINK OF YOU (REMIX) AMM SP 12193																◆ JANET JACKSON							
6	8	8	6	NAIL IT TO THE WALL (REMIX) ATLANTIC 456.360																◆ STACY LATTISAW							
7	7	14	7	SUMMERTIME, SUMMERTIME SLEEPING BAG 76.22																NOCEIRA							
8	11	13	8	DONT LEAVE ME THIS WAY MCA 23665																◆ THE COMMUNARDS							
9	4	2	11	DOWN AND COUNTING EPIC 49-05924																CLAUDIA BARRY							
10	12	10	10	DIAMOND GIRL ATLANTIC 0-86778																NICE & WILD							
11	3	1	20	20 TWO HEARTS ATLANTIC 0-86787																◆ STACEY Q							
12	17	22	3	I CANT TURN AROUND (REMIX) ATLANTIC 456.360												1				J.M. SILEX							
13	10	7	12	THE RAIN (REMIX) DEF JAM 44-05500												1				COLUMBIA ◆ ORAN "JUICE" JONES							
14	14	21	4	SPECULATION (REMIX) MCA 23670																COLONEL ABRAMS							
15	16	16	6	JEALOUSY/MALICIOUS JEALOUSY KING JAM TB 064												TOMMY BOY				CLUB NOUVEAU							
16	18	18	5	HOW MANY LOVERS WARNER BROS 0-20615																ANTHONY AND THE CAMP							
17	15	12	17	I LOVE ME WITHOUT YOUR LOVE ATLANTIC 0-86791																SUZY							
18	31	—	2	WORLD DOMINATION (REMIX) MCA 23671																◆ THE BELLE STARS							
19	22	24	5	TALK TO ME (REMIX) MOTOWN 064.786																CHICO DEBARGE							
20	19	19	7	CANT WAIT ANOTHER MINUTE (REMIX) NCA PW 14422																◆ FIVE STAR							
21	25	28	3	GRAVITY (REMIX) SCOTTI BROS 479-05943												1				◆ JAMES BROWN							
22	37	—	2	I CANT TURN AROUND (REMIX) COLUMBIA 0-84045												ATLANTIC				PHILIP CRIST							
23	40	—	2	I DONT MEAN TO TURN YOU ON (REMIX) JOE JAGS 76455																◆ ROBERT PALMER							
24	13	9	16	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802																◆ NU SHOOZ							
25	27	25	5	SATURDAY NIGHT ACE FOR 1009												OUTRAGE				LAUREN GREEK							
26	26	31	10	GOTTA SEE YOU TONIGHT NCA PW 14425																BARBARA ROY							
27	29	—	2	JUMPIN' JACK FLASH (REMIX) ARISTA 401-9529																◆ ARETHA FRANKLIN							
28	20	11	11	SUMMER OF LOVE (REMIX) WARNER BROS 0-20509																THE B-52'S							
29	28	26	6	KINDNESS FOR WEAKNESS SUPERSTARS TRF 413																THE CUT							
30	35	44	3	FALLING IN LOVE REALITY M61009																SYBIL							
31	22	17	10	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635																LOOSE ENDS							
32	30	32	4	REACTION (REMIX) COLUMBIA 44-05927																REBBIE JACKSON							
33	24	20	9	TYPICAL MALE (REMIX) CAPTOL V-15249																◆ TINA TURNER							
34	34	41	5	SUCH A FEELING ATLANTIC 0-86761																YOUNG & CO							
35	36	50	5	DONT BREAK MY HEART CUTTING CR 209																SA-FIRE							
36	33	37	9	SAMPLE THAT/SAMPLES! (REMIX) GETTEN 0-20512												WARNER BROS				BANG ORCHESTRA							
37	48	—	2	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05950																GREGORY ABBOTT							
38	21	15	10	LOVE IN THE SHADOWS (REMIX) AMM SP-12187																◆ E.G. DALL							
39	39	—	2	MORE THAN PHYSICAL (REMIX) LOONCH 884-060												1				POLYGRAM ◆ BANANARAMA							
40	49	—	2	ERIC B. IS PRESIDENT /MY MELLOW 1043 & 1044 BERRY 431-15420																ERIC B. FEATURING RAKM							
41	32	33	7	MIDNIGHT STAR SOLAR 0-46436												ELECTRA				◆ MIDNIGHT STAR							
42	NEW	1	1	BRAND NEW LOVER EPIC 49-05945																DEAD OR ALIVE							
43	38	39	5	A QUESTION OF TIME (REMIX) SIERE 0-20530												1				WARNER BROS DEPECHE MODE							
44	NEW	1	1	FREEDOM OVERSPL (REMIX)/HIGHER LOVE (REMIX) ATLANTIC 0-86785																◆ STEVE WINWOOD							
45	45	—	2	(FOR EVER) LIVE AND ONE AMM SP-12202																◆ ORCHESTRAL MANOEUVRES IN THE DARK							
46	41	36	5	HOW MANY HEARTS SEA BRIGHT PHIL 7109												PROFILE				EVELYN THOMAS							
47	NEW	1	1	CRACK KILLED APPLEJACK GORDY 456.800												MOTOWN				GENERAL CANE							
48	NEW	1	1	CRY FOR LOVE (REMIX) MCA SP-12203																◆ IGGY POP							
49	RE-ENTRY	1	1	DANCIN IN MY SLEEP HIGHT WIRE NM005												2001				SECRET THIES							
50	43	35	5	THUNDER AND LIGHTNING TOMMY BOY TB 849																MISS THANG							
BREAKOUTS	Titles with future chart potential, based on sales reported this week.												1. DONT HOLD BACK PUMPER TO PUMPER AMM SP-12201														
													2. ITS THE NEW STYLE /PAUL REVERNE BEASTIE BOYS DEF JAM														
													3. IN YOUR EYES PETER GABRIEL GETTEN														
													4. TIME KEEPS MOVING ON CALVIN WYLLMANKA														
													5. PAINC THE SMITHS														
													6. BABIES (REMIX) REAL LIFE MCA														
												7. IVE BEEN LOSING YOU NICKEA A-HA WARNER BROS															
												6. GRIENT AFFAIR CLASSIC DANCE IMPORT 1 (FUTURE DANCE & GERMANY)															



Happy Hitmaker: MCA artist Reba McEntire savors the moment of winning the coveted Country Music Assn. entertainer of the year award.

In Wake Of Label Sale To PolyGram James HQ Moves Back To Nashville

BY EDWARD MORRIS

NASHVILLE Although Dick James Music and its allied British record label have been sold to PolyGram, the James family has retained the DeJamu (ASCAP) and Nashlon (BMI) catalogs and has moved its North American publishing headquarters back to Nashville.

Arthur Braun, who moved to James Music last year to set up an office there, will return to Nashville to head up domestic operations. "PolyGram did not acquire any of our staff or offices," explains Stephen James, son of the late Dick James.

The Nashville office staff now

includes, in addition to Braun, Patrick Finch, head of Nashville operations; Kathryn Morrow, administration manager; and Carol Earle, administrative assistant.

'PolyGram didn't acquire any of our staff'

Mike Sickles heads the Los Angeles office, and Erik Filkorn is administrative assistant there.

According to James, the Nashville headquarters will move Nov. 1 from 24 Music Square East to 63 Music Square East. Braun's shift back to Nashville squeezed out former general manager Jody Williams.

James says the switch from overreaching a large company to managing a fairly small one will allow him more time for the creative side of the business. "It was getting to the point where I was

spending at least 60% of my time on administrative and business affairs," he adds.

He estimates that there are around 800 songs in the U.S. catalogs and 450 in the U.K. collection. DeJamu has three songs in the top 100 in the U.K., James says, and two on the German charts. Upcoming American singles, according to Braun, include "White Christmas Makes Me Blue" by Randy Travis; "The Voice Of Reason" by the Oak Ridge Boys; "You Can't Take It With You," William Lee Golden; "Oh! Town," Lacy J. Dalton; and "Heart Over Mind," Jennifer Rush.

Under the pared-down organization, DeJamu will work through overseas publishers instead of having its own foreign offices.

Formerly, says James, the U.S. operations were partially subsidized by U.K. activity. Now, each division will have to be self-sufficient to stay in business. James says the Los Angeles operation

(Continued on page 36)

NASHVILLE SCENE

by Gerry Wood

COUNTRY MUSIC WEEK FLOTSAM: As we emerge in bleary-eyed bliss from another Country Music Week, let's take a final look at the week that was. Congratulations to Reba McEntire, who finally realized her longtime dream of becoming the Country Music Assn.'s entertainer of the year. Her acceptance speech was emotional and beautiful. The other sentimental favorite of the evening was Randy Travis, who just last March was singing songs when he could spring from his kitchen dishes (cooking and dishwashing) at the Nashville Palace club. He faced a lot of stiff competition for the Horizon Award and won it with his laid-back, distinctive vocal style. And Wesley Rose won a much-deserved induction into the Country Music Hall of Fame. Head of Acuff-Rose Publishing (now part of the Opry-Land Music Group) and Hickory Records for many years, Rose has had a major impact on the international success of the country music business. He joins his father Fred in the hall.

Reba's acceptance speech was emotional and beautiful

Travis was surprised during the international press conference following the CMA Awards show when Jim Ed Norman, head of Warner Bros. Records/Nashville, presented him with a gold record for his first album, "Stems Of Life." WB claims the album is nearing 600,000 in sales since its release only four months ago—a remarkable achievement for a new artist. . . . George Strait drew laughs when he accepted the award for best male vocalist award—presented by Emmylou Harris, Linda Ronstadt, and Dolly Parton—and remarked, "I didn't know which one to hug first." . . . Among those attending the Nashville Songwriters Assn. International banquet was Sen. Albert Gore, D-Tenn., a leader in the legislative battle against the source-licensing proposals. . . . Jobete Music hosted a party for Lionel Richie following his Oct. 12 Nashville concert, drawing such talents as Reba McEntire, who had attended the performance at Municipal Auditorium, Amy Grant, T.G. Sheppard, Anita Pointer, Keith Stangell, Ray Stevens, John Schneider, Tanya Tucker, Lynn Anderson, and Tony Joe White. Richie is very popular with members of the Nashville country music industry. . . . Many industry figures also attended two shows at Music Row featuring Jerry Jeff Walker, always a favorite of the Nashville music community. His Lost Gonzo Band is now lost, but Walker puts on a powerful acoustic set that earned him a standing ovation.

Why wasn't Alabama's vocalist and bass guitarist Teddy Gentry playing with the group at the CMA Awards show? A chronic back ailment has sidelined the popular musician and forced a temporary leave of absence. "My doctors have advised me to stay off my feet as much as possible to avoid any potential injury to the spinal cord," says Gentry. He plans to continue touring with the band whenever possible for the remainder of the 1986 schedule, then rest, exercise, and get ready for a full touring schedule next year. Studio bass guitarist Larry Paxton is sitting in while Gentry's back is down.

Recapping the performance right organizations' awards banquet: Homiest atmosphere—BMI. Best visual effects—ASCAP. Most fun for those not winning awards—SESAC. The latter organization staged a postwar-style gambling party featuring roulette, craps, blackjack, and other games to go along with its showboat-era theme. The money was play, but you wouldn't have guessed it watching some of Nashville's highest-rolling citizens going for the green.

MARK THIS DATE: The 1987 Grand Old Opry's 62nd birthday celebration is set for Oct. 8-10. And the 1987 16th annual International Country Music Fan Fair will be held in Nashville June 9-14.

THE QUOTE OF COUNTRY MUSIC WEEK: Songwriter Harlan Howard at Tavern On The Row discussing with Jerry Jeff Walker and other songwriters how to go through hard trials and tribulations at some time during their careers: "Do you want to be happy, or do you want a well-balanced catalog?" Another songwriter, this one divorced several times, was overheard swearing to a fellow songwriter, "I'll never get married again. Next time, I'll just find a woman I hate and buy her a house."

Larry Gatlin will perform at Nashville's John Overton High School Nov. 4, when the school's band and Madrigal Singers debut new arrangements of Gatlin's country hit, "Runaway Go Home." The Music Educators National Conference has distributed sheet music of the anniversary song to 55,000 music professionals throughout the country. Gatlin's publicist reports. Besides the runaway theme, Gatlin will also talk to the Overton students about the problems of drug addiction.

NEA Makes School Package 75 Acts Donate Services

NASHVILLE The Nashville Entertainment Assn. (NEA), with partial funding from the Metro Nashville School System, has produced a songbook and audiocassette package to supplement the vocal music program in the city's kindergarten through fourth-grade classes.

More than 75 professional performers recorded songs for the project, among them Bobby Bare, Rosanne Cash, Gail Davis, Emmylou Harris, Loretta Lynn, Ann Murray, the Oak Ridge Boys, the Judds, and B.J. Thomas. The recorded songs are on 10 cassettes,

to be used with the teacher's edition of the songbook.

A spokeswoman for the NEA says that 32,000 copies of the songbook will be distributed among 81 elementary schools throughout the city. The NEA's musical arts and education committee, working in conjunction with school representatives, selected songs to teach lessons in pitch, harmony, melody, form, movement, and dynamics.

During the cassette segment of the program, professional artists and a chorus of Nashville school children sing songs, which are

(Continued on page 36)

FOR WEEK ENDING NOVEMBER 1, 1986 Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

131 REPORTERS

GARY MORRIS LEAVE ME LONELY WARNER BROS.
LYLE LOVETT COWBOY MANEY WEA
GIRLS NEXT DOOR BABY WANT IT WITH
EDDIE RABBIT GOTTA HAVE YOU RCA
CONWAY TWITTY FALLIN' FOR YOU FOR YEARS WARNER BROS.

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of these records with significant future sales potential based on initial market reaction at the retail level and one stop reporting to Billboard. The full details of the methodology and the changes are made or is available by sending a self-addressed stamped envelope for: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

43 REPORTERS

BELLAMY BROTHERS TOO MUCH IS NOT ENOUGH MCA/CBS
BILLY JO RAYDON I MISS YOU ALL DAY ATLANTIC/MCA
HANK WILLIAMS JR. MEMO YOUR OWN BUSINESS WARNER/CBS
HOLLY DUNN DADDY'S HANDS MCA
T GRAYHAM BROWN HELL AND HIGH WATER CAPITOL

NEW TOTAL
ADDS ON
47 53
41 45
40 42
39 40
29 107

NUMBER
REPORTING
19
15
13
11
7

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TOO MANY TIMES
we're taken with the illusion.

TOO MANY TIMES
excellence eludes us.

TOO MANY TIMES
the consistent growth of
an artist is not fully
appreciated.

TOO MANY TIMES
won't be one of those times.

TOO MANY TIMES
...the new album from
Earl Thomas Conley

After sales of **over 1 million units** since signing with RCA

- **11 #1 singles.**
- setting an unprecedented mark of **4 #1 singles** from 1 LP
- notching a **#1** and **two top-5 LP's**
- and establishing a new excellence for country music...

comes **TOO MANY TIMES**...
the new album that may just
change the way you look at
Earl Thomas Conley.



Includes the
hit duet with
Anita Pointer:
TOO MANY TIMES.

RCA



BMI Salute. Frances Preston, president of BMI, congratulates recipients of the BMI country-songwriter-of-the-year honors during Country Music Week in Nashville. From left are Preston, Sonny Lemaire, J.P. Pennington, Dennis Morgen, and Roger Sovine, BMI vice president.



Lost In Celebration. Songwriter Mike Reid, talk show host Joyce Missap, Ronnie Missap, and Rob Galbraith of Lodge Hall Music accept ASCAP's award for song of the year, "Lost In The Fifties Tonight (In The Still Of The Night)."



Call It A Winner. BMI's 1986 Robert J. Burton Award winners, Dean Pitchford, center, and Tom Snow, are applauded by Frances Preston. The award is presented in honor of the most performed country song, "Don't Call It Love."

COUNTRY MUSIC WEEK, OCT. 11-17 Nashville Shines



SESAC Sings Praises. Kendall Franceschi, SESAC's songwriter of the year, accepts an award for "Whoever's In New England" from Dianne Petty, SESAC vice president.



The Right Tree. Buddy Killen, head of Tree Publishing, BMI publisher of the year, accepts the award from Frances Preston.



Write On. ASCAP southern director Connie Bradley congratulates Troy Seals, ASCAP writer of the year.



Warner Bros. Wins. Accepting honors as ASCAP country publisher of the year are Warner Bros. Music Corp. representatives Pat Higdon, professional manager, Tim Wiggeman, vice president and general manager, Nashville; professional managers Don Dally and Johnny Wright, Jay Morgenstern, vice president, Los Angeles; and Chuck Keyte, chairman of the board.



Picture This. Posing with portraits of the new Nashville Songwriters Assn. International Hall of Fame inductees, Dolly Parton and Otis Blackwell, are Paul Milosevich, artist; Frances Preston, Maggie Cavender, executive director of NSAI; Blackwell; and NSAI president Tom Schuyler.



Howdee! Minnie Pearl greets Wesley Rose at the Country Music Hall of Fame.

BMI APPLAUDS

We
Proudly Congratulate
Our
1986
CMA Award Winners

SONG OF THE YEAR

Awarded to the songwriter
"On The Other Hand"
Paul Overstreet

SINGLE OF THE YEAR

"Bop"
Dan Seals

MUSIC VIDEO OF THE YEAR

"Who's Gonna Fill Their Shoes"
George Jones

VOCAL GROUP OF THE YEAR

The Judds

VOCAL DUO OF THE YEAR

Dan Seals

INSTRUMENTAL GROUP OF THE YEAR

Oak Ridge Boys Band

HALL OF FAME

Wesley Rose



Paul Overstreet



Dan Seals



George Jones



The Judds



Wesley Rose

BMI

The
First Family
Of
Country Music



THE COUNTRY MUSIC ASSOCIATION

Song of the Year

"ON THE OTHER HAND"

rea-son I must go is on the oth-er hand.

no chord

Bb

**MCA Music Publishing
Congratulates
DON SCHLITZ and**

PAUL OVERSTREET

for writing this Award-Winning song,
RANDY TRAVIS

for his great recording, and
KYLE LEHNING and KEITH STEGALL
for their fine production.

MCA MUSIC PUBLISHING

MCA Music Publishing is a supporter of the Salvatore T. Chiantia Memorial Fund, a division of the T.J. Marrell Foundation.

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Billboard. **Hot Country Singles SALES & AIRPLAY™**

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
8	1	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA PONTIER	2	9	9	IT'LL BE ME	EXILE	2
9	9	DIGGIN' UP BONES	RANDY TRAVIS	3	9	9	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA PONTIER	2
1	9	IT'LL BE ME	EXILE	2	9	9	DIGGIN' UP BONES	RANDY TRAVIS	3
8	8	THAT ROCK WON'T ROLL	RESTLESS HEART	2	9	9	THAT ROCK WON'T ROLL	RESTLESS HEART	2
8	9	STARTING OVER AGAIN	STEVE WARNER	2	9	9	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	2
9	9	HONKY TONK CROWD	JOHN ANDERSON	13	9	18	STARTING OVER AGAIN	STEVE WARNER	2
1	18	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	7	1	18	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	7
8	10	CHEAP LOVE	JUICE NEWTON	3	9	18	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	7
8	18	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	2	9	1	CRY	CRYSTAL GAYLE	10
10	10	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	7	10	10	TOUCH ME WHEN WE'RE DANCING	ALABAMA	11
11	15	AT THE SOUND OF THE TONE	JOHN SCHNIEDER	12	11	14	CRY	JUICE NEWTON	9
12	15	TOUCH ME WHEN WE'RE DANCING	ALABAMA	11	12	15	AT THE SOUND OF THE TONE	JOHN SCHNIEDER	12
13	22	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	14	13	18	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	14
14	1	CRY	CRYSTAL GAYLE	10	14	15	HONKY TONK CROWD	JOHN ANDERSON	13
15	18	I MISS YOU ALREADY	BILLY JOE ROYAL	20	15	22	NELL AND HIGH WATER	T GRAHAM BROWN	15
16	27	WINE COLORED ROSES	GEORGE JONES	24	16	6	DOO-WAH DAYS	MIKEY GILLEY	16
17	6	OO-WAH DAYS	MIKEY GILLEY	16	17	7	SINCE I FOUND YOU	SWEETHEARTS OF THE ROODEO	17
18	7	SINCE I FOUND YOU	SWEETHEARTS OF THE ROODEO	17	18	23	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	18
19	24	DADDY'S HANDS	HOLLY DURN	19	19	24	DADDY'S HANDS	HOLLY DURN	19
20	13	JUST ANOTHER LOVE	TANYA TUCKER	22	20	10	DIDN'T WE	LEE GREENWOOD	21
21	19	BOTH TO EACH OTHER	EDDIE RABBITT & JUDIE NEWTON	36	21	26	I MISS YOU ALREADY	BILLY JOE ROYAL	20
22	17	ONION WE	LEE GREENWOOD	21	22	28	GIVE ME WINGS	MICHAEL JOHNSON	23
23	—	EVERYTHING I USED TO DO	GENE WATSON	32	23	8	JUST ANOTHER LOVE	TANYA TUCKER	22
24	20	SECOND TO NO ONE	ROSANNE CASH	28	24	25	OUT GON' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONAMALL	25
25	—	OUT GON' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONAMALL	25	25	29	MIND YOUR OWN BUSINESS	HANK WILLIAMS JR.	26
26	—	GIVE ME WINGS	MICHAEL JOHNSON	23	26	—	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	27
27	28	NELL AND HIGH WATER	T GRAHAM BROWN	15	27	30	WINE COLORED ROSES	GEORGE JONES	24
28	—	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	35	28	—	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	28
29	30	MIND YOUR OWN BUSINESS	HANK WILLIAMS JR.	26	29	17	YOU CAN'T STOP LOVE	SCHLYER, KNOBLOCH & OVERSTREET	32
30	—	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	18	30	—	WHAT AM I GONNA DO ABOUT YOU	REBA MCKENTHE	30

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)		Sheet Music (Dist.)	
11	ANYT THAT PEGULAR (Atlantic, ASCAP) CFP	21	FARTHER DOWN THE LINE (Michael H. Golden, ASCAP/ASCAP/Lower, ASCAP)
12	ALWAYS HAVE ALWAYS WILL (Tascap, ASCAP/Camden, ASCAP) CFP	22	FEELIN' WARM (Timberwell, BMI/Cross Key, ASCAP/Kubals, BMI)
13	AT THE SOUND OF THE TRAIL (The ASCAP/ASCAP/ASCAP) CFP	23	FEELIN' WARM (Timberwell, BMI/Cross Key, ASCAP/Kubals, BMI)
14	THE ACTION (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	24	FEEL AT FIRST SIGHT (Hull-Creasey, BMI) HL
15	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	25	FOOLS FOR EACH OTHER (Creasey, ASCAP) HL
16	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	26	A FRIEND IN CALIFORNIA (Hull-Creasey, BMI) CFP
17	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	27	A GIRL LIKE ENGLISH (Creasey, BMI) CFP
18	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	28	CHAS' WHOLE SHE SWEET (BMI/Long, Tascap, BMI/Road, ASCAP) CFP
19	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	29	COME ON WINGS (Creasey, BMI) CFP
20	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	30	COME ON WINGS (Creasey, BMI) CFP
21	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	31	COME ON WINGS (Creasey, BMI) CFP
22	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	32	COME ON WINGS (Creasey, BMI) CFP
23	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	33	COME ON WINGS (Creasey, BMI) CFP
24	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	34	COME ON WINGS (Creasey, BMI) CFP
25	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	35	COME ON WINGS (Creasey, BMI) CFP
26	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	36	COME ON WINGS (Creasey, BMI) CFP
27	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	37	COME ON WINGS (Creasey, BMI) CFP
28	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	38	COME ON WINGS (Creasey, BMI) CFP
29	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	39	COME ON WINGS (Creasey, BMI) CFP
30	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	40	COME ON WINGS (Creasey, BMI) CFP
31	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	41	COME ON WINGS (Creasey, BMI) CFP
32	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	42	COME ON WINGS (Creasey, BMI) CFP
33	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	43	COME ON WINGS (Creasey, BMI) CFP
34	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	44	COME ON WINGS (Creasey, BMI) CFP
35	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	45	COME ON WINGS (Creasey, BMI) CFP
36	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	46	COME ON WINGS (Creasey, BMI) CFP
37	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	47	COME ON WINGS (Creasey, BMI) CFP
38	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	48	COME ON WINGS (Creasey, BMI) CFP
39	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	49	COME ON WINGS (Creasey, BMI) CFP
40	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	50	COME ON WINGS (Creasey, BMI) CFP
41	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	51	COME ON WINGS (Creasey, BMI) CFP
42	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	52	COME ON WINGS (Creasey, BMI) CFP
43	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	53	COME ON WINGS (Creasey, BMI) CFP
44	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	54	COME ON WINGS (Creasey, BMI) CFP
45	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	55	COME ON WINGS (Creasey, BMI) CFP
46	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	56	COME ON WINGS (Creasey, BMI) CFP
47	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	57	COME ON WINGS (Creasey, BMI) CFP
48	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	58	COME ON WINGS (Creasey, BMI) CFP
49	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	59	COME ON WINGS (Creasey, BMI) CFP
50	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	60	COME ON WINGS (Creasey, BMI) CFP
51	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	61	COME ON WINGS (Creasey, BMI) CFP
52	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	62	COME ON WINGS (Creasey, BMI) CFP
53	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	63	COME ON WINGS (Creasey, BMI) CFP
54	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	64	COME ON WINGS (Creasey, BMI) CFP
55	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	65	COME ON WINGS (Creasey, BMI) CFP
56	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	66	COME ON WINGS (Creasey, BMI) CFP
57	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	67	COME ON WINGS (Creasey, BMI) CFP
58	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	68	COME ON WINGS (Creasey, BMI) CFP
59	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	69	COME ON WINGS (Creasey, BMI) CFP
60	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	70	COME ON WINGS (Creasey, BMI) CFP
61	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	71	COME ON WINGS (Creasey, BMI) CFP
62	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	72	COME ON WINGS (Creasey, BMI) CFP
63	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	73	COME ON WINGS (Creasey, BMI) CFP
64	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	74	COME ON WINGS (Creasey, BMI) CFP
65	BEAT THE BEAT (Barry Mann, BMI/M. Gallio, BMI/Cross/Stone, BMI, ASCAP/MCA, BMI)	75	COME ON WINGS (Creasey, BMI) CFP</

Billboard

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**Billboard's Two-Hour
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Hispanic Radio From
Hollywood to Puerto Rico**

Debating Dec. 27, 1986

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"VIVA LA RADIO"

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard.

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HOT LATIN 50™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Complied from national Latin radio airplay reports.	TITLE
				*** No. 1 ***	
1	2	1	EMMANUEL		TODA LA VIDA
2	1	2	FRANCO		TODA LA VIDA
3	3	3	JUAN GABRIEL		YO NO SE QUE ME PASO
4	5	5	PANDORA		SOLO EL Y YO
5	6	7	BEATRIZ ADRIANA		HASTA CUANDO
6	13	19	JOSE JOSE		Y QUIEN PUEDE SER
7	4	4	ROCIO DUCAL		LA GUININALDA
8	10	8	JUAN SEBASTIAN Y PRISMA		OGA
9	7	6	LOS TONICOS		CORAZON VAGIO
10	8	9	JOSE FELICIANO		SE ME SIGUE OLVIDANDO
11	11	11	CAMILO SESTO		ME LA ESTAS PONRIENDO DIFICIL
12	17	26	PRISMA		DE COLOR DE ROSA
13	9	10	LISSETTE		EVA
14	12	12	NICOLA DI BARI		ROSA
				POWER PICK	
15	39	—	DANIELA ROMO		DE MI ENAMORATE
16	22	22	ROBERTO CARLOS		DE CORAZON A CORAZON
17	27	29	CARMIN		OTRA SEMANA
18	18	30	MIAMI SOUND MACHINE		NO ME VUELVO A ENAMORAR
19	14	14	EDDIE SANTIAGO		TU ME QUEMAS
20	16	16	FRESAS		COMO NO QUERERTE A TI
21	15	15	JORGE RIGO		NO RENUNCIARE
22	19	13	EL GRAN COMBO		GARANTIA
23	36	38	JOHNNY VENTURA		EL LUNAR
24	40	25	CHAYANNE		VUELVE
25	73	23	BONNY CEPEDA		ASESINA
26	26	32	EL GRAN COMBO		POR ELLA
27	28	36	JOSE LUIS PERALES		LA PRIMERA VEZ
28	31	24	GILBERTO SANTA ROSA		SIN UN AMOR
29	70	18	FLANS		NO CONTROLES
				HOT SHOT DEBUT	
30	NEW	1	VALERIA LYNCH		FUERA DE MI VIDA
31	32	43	ROCIO DUCAL		QUEDATE CONMIGO ESTA NOCHE
32	35	35	LAS DIEGO		QUEMARE
33	43	—	LUCERITO		ERA LA PRIMERA VEZ
34	25	28	DIEGO VERDAGUER		ESTOY CELOSO
35	30	31	SPY		SOLA
36	21	17	CARIDAD CANELON		ATREVETE
37	38	47	BOBBY VALENTIN		PART TIME LOVER
38	29	37	LUIS ANGEL		TU ME QUEMAS
39	33	33	YURI		DAME UN BESO
40	44	41	THE NEW YORK BAND		COLE
41	41	50	NAPOLION		NUNCA CAMBIES
42	NEW	1	MARISELA		MI PROBLEMA
43	45	—	NELSON NED		PIERA
44	50	34	LUNNA		NI PRINCESA NI ESCRAVA
45	NEW	1	RAMON AYALA		DEBAJO DE AQUEL ARBOL
46	46	—	ERICA BUENFIL		EL ENGANO
47	47	—	LIBERACION		EL MUNICO
48	49	48	LANDY REYES		ENAMORAR
49	NEW	1	MILLIE Y LOS VECINOS		NO SE MUERA NA
50	NEW	1	MARIO PINTOR		ADIOS QUE TE VAYA BIEN

Products with the greatest airplay gains this week.

A Billboard SPOTLIGHT



10th
Anniversary
of the
Miami Sound
Machine

Miami Sound Machine



Way to Go!



Harlem Nights



Eddie Kendick



Gloria Estefan



Linnette

Viva
Miami!

GATEWAY TO THE AMERICAS



City of Miami, Florida



XAVIER L. SUAREZ
MAYOR

P. O. BOX 330708
MIAMI, FLORIDA 33233-0708
305-578-6010

Greetings!

As Mayor of Miami and on behalf of my colleagues on the City Commission, it gives me great pleasure to welcome the representatives of Billboard Magazine and its readers to our community.

Miami, as more and more people are discovering every day, is no longer a sleepy resort town, but a vibrant, cosmopolitan city with an international flavor and a colorful character. It is the gateway to the Americas, a center of commerce, high technology, film and television productions, medical research, and many other things that make it a major metropolis.

A significant element of Miami's development in the last few years is the emergence of a recording industry that might soon rival those that have been established elsewhere. This phenomenon is due in part to an economic infrastructure that includes many qualified professionals and technicians, the strategic location of the city, and the generally favorable investment climate of the State of Florida.

Let's not forget, however, the most important factor in this, as well as all other aspects of Miami's resurgence: Its multi-ethnic, multilingual, hardworking and hospitable population.

I am sure that you will find much that is of interest as you delve into the different angles of our local recording industry. I should hope that you also find the time to enjoy yourselves and soak up the sun.

Very truly yours,

Xavier L. Suarez



The Hon. Xavier L. Suarez,
Mayor, City of Miami, Fla.



The Crossover Aspirations of Talento Local

MIAMI TODAY: INTERNATIONAL GATEWAY, TEST GROUND—AND LAUNCH PAD FOR LATIN MUSIC MARKET IN FULL LIFT-OFF

By VIVIAN GUDE

For years, all Miami has meant is an exotic peninsula on the south of the country where senior citizens came to retire in their latter years after decades of hard work up north. It is no longer so. After "Miami Vice," "Golden Girls," and the Latinization of the city, Miami now represents a place full of energetic and passionate people who can have fun in two languages.

Miami today is considered by Latinos the most important "Latin American" city. Its influence on the popular tastes of the growing U.S. Latin market, Spanish-language broadcast and print media based here, have made it the perfect home for international Latin stars.

Who doesn't recognize the seductive beats of "Conga?"
(Continued on page M-16)

Miami today is considered by Latinos as the most important "Latin American" city. Its influence on the popular tastes of the growing U.S. Latin market, Spanish-language broadcast and print media based here, have made it the perfect home for international Latin stars. And who doesn't recognize the seductive rhythms of the Miami Sound Machine? They have been able to project the city's cultural identity all over the world.



Tina Turner & "Siempre en Domingo's" Raul Velasquez.



Putting Some Artful Distance Between Music and Politics THE CUBAN SOUND: Inside And Out

By JAVIER SANTIAGO

There is a Spanish refrain that says "music is the soul of a nation." Cuba is no exception.

Here is a country that in the past successfully exported musicians such as Benny More and Perez Prado, and powerful singers the likes of Olga Guillot and Celia Cruz.

Now, two trends arise from the new generation. Yet, like fire and ice, these trends do not mingle. Cubans are as musically split as they are politically divided.

One trend, based in Havana, is called "La Nueva Trova," highlighting artists such as Pablo Milanes, Silvio Rodriguez, Sara Gonzalez, and the salsa group Irakere.

The other trend, dubbed "The Miami Sound," is based in that Floridian city, the capital of the Cuban exile, and is
(Continued on page M-12)



Center left: Miami Sound Machine at ease and right, presented with gold and platinum disks by Solid Gold's Marilyn McCoo and producer Brad Lachman for their "Primitive Love" LP.

One of The Most Significant Breakthrough Stories Of 1986 MIAMI SOUND MACHINE: 10th Anniversary As Musical Ambassadors From Miami To A World Without Borders

By EMILIO ESTEFAN JR.

This special issue of Billboard celebrates the burgeoning growth of the Miami music scene—the musicians, radio stations, industry members, and audiences that have helped make the city of Miami one of the country's most progressive markets in terms of breaking down the musical barriers that exist in most of our other cities.

People often ask me to describe the Miami sound, but as with most of the other musical stylings that are associated with a particular city—be it New York, Chicago, San Francisco, New Orleans or Los Angeles—you know it when you hear it.

But it can be said that because Miami is made up of so many different ethnic cultures, the unique sound that has developed is a wonderfully exciting and lively mixture of rock, Latin and reggae combined with a myriad of other musical sounds and rhythms.

The members of our group, Miami Sound Machine, have been proud to act as musical ambassadors for the city of Miami as we've traversed the globe on our concert tours
(Continued on page M-22)

"During our travels and in our interactions with the people who make up the various parts of the musical communities of South America, Central America, Europe, and Japan, we can't help but notice the absence of any musical barriers."



Clouds of Miami



Olga Guillot



Oscar D'Leon



Nydia Caro



Pablo Milanes



Lisette



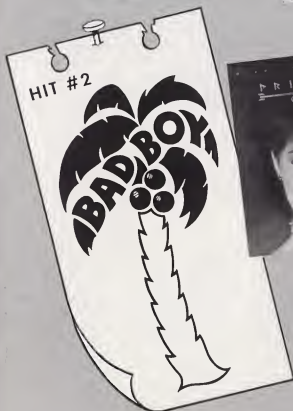
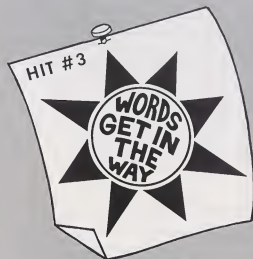
Celia Cruz



Hansel & Raul

MIAMI SOUND MACHINE

Miami's Sound that traveled 'round the world



"PRIMITIVE LOVE" certified Platinum....on Epic Records, Cassettes and Compact Discs.



Discos CBS International

Epic



Milly, Jocelyn & Las Vecinas

Innovative Commercial Trends Pioneered In 11th Largest U.S. Market **MIAMI RADIO: Reflecting The Eclectic Musical Tastes, Wide Range Of Language And Politics In Highly Competitive Arena**

By LUIS VEGA

Bob Dylan's "Mr. Tambourine Man," Ruben Blades' "Chica Plastica," Janet Jackson's "Nasty," Celia Cruz's "Quimbara," Julio Iglesias singing in Portuguese? Only on Spanish-language radio, in some metropolitan areas, can you listen to such a diverse range of music, and Miami is just such a place.

Radio airwaves in Miami reflect the peculiar idiosyncra-

cies of its people—from language to politics.

The South Florida market, comprised of Miami, Fort Lauderdale, and Hollywood (according to Arbitron) is the 11th largest in the U.S. There are 23 FM and 20 AM radio stations serving the market out of which two FM and six AM are Spanish-language.

Their share might look small but their influence is not. Two innovative commercial trends in Spanish-language ra-

(Continued on page M-20)

'Miami Sound Machine's success is a good example of the powerful reach of Miami's Spanish-language radio. We were the first to play their music—first in Spanish, later in English. Many Latin Americans come to our city and leave impregnated with our sound.'



Lani Hall, Raul Velasquez, Olga Guillot



Raul, Emmanuel, Hansel



Paul Anka, Diego Verdaguier, Amanda Miguel, Luis Angel



Angelica Maria, Omar Marchant, Mrs. Raul Velasquez

'Our listeners want to maintain their Latin culture and traditions. We only program English music when performed by a Latin artist—as a sign of support and because music, in any language, coming from a Latin performer represents a valid artistic expression of ourselves.'



Barry Manilow and amigos.

Channels 51 And 23 Battle For The Spanish-Language Airwaves **MIAMI TV: A Tale Of Two Stations Sharing Growth, Fighting For Ad Dollars**

By JOAN CHRISOS

The saga of Miami's two Spanish-language TV stations is almost as scintillating as the stations' own primetime soap operas. Consider the story line: New station WSCV, Channel 51 starts from scratch, takes on Golbalt, WMLV, Channel 23, and the battle for the money and power begins. The story dates back to June 2, 1985. Channel 51, bought a year earlier by the large New York media organization, John Blair & Co., for \$17.75 million began broadcasting in Spanish to Latino households out of a small studio in Hollywood, Fla.

The target: Miami's Channel 23, which for 16 years had been South Florida's only Spanish-language TV station. When Channel 51 decided to take on Channel 23, it had only 20 employees, five TV cameras, and debts totaling more than \$17 million. But it saw an opportunity to reach the area's huge, burgeoning Latino audience.

"What we saw was that there was one TV station serving a market of close to one million people, compared to eight radio stations," says Julio Rumbaut, Channel 51's president.

'The big challenge is getting big corporations that advertise in the Spanish market to come in.'

The first chapter of the story has just been written, as both stations recently completed their first year of head-to-head competition. While it is too early to foretell the outcome, consider some of the most dramatic moments:

- From a small base, Channel 51 has expanded its audience to an average of 4% of all households watching TV at any one time, according to July figures issued by Arbitron.

- By contrast, Channel 23's share of the market has dropped from 10% in May 1985—prior to Channel 51's Spanish-language debut—to 6% in July, according to Arbitron.

- In its first year of operations as a Spanish-language station, ending last June, Channel 51 brought in about \$3.5 million in ad revenues. For 1986, Rumbaut expects the station to take in \$8 million in revenues.

- In 1985, Channel 23 collected about \$23 million in ad revenues, according to company figures. For the first six months of 1986, ad revenues at the station have been "basically flat" according to Blaine Decker, vice president of sales at Channel 23. But ad revenues in August have been approximately higher than in 1985 due to programming changes.

Both sides acknowledge that Channel 51 is gaining viewers. When someone new comes into the market, people tend to notice them and try them out, Decker says.

"Basically, they take a percentage [at first] and then when things even out, you both grow with the market. That's what's happening here," he says.

He believes Channel 51 is also attracting advertisers who were not using TV. Channel 51 is appealing to a different type of advertiser—the small Latino-owned retailer who normally could not afford Channel 23's ad rates and might have advertised on Spanish-language radio.

"Basically, Channel 51 is a radio station with pictures," Decker says.

Channel 51 disagrees.

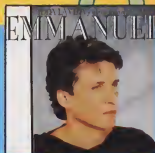
First, says Rumbaut, Channel 51 is just beginning to appeal to a different type of viewer than Channel 23.

"We positioned ourselves in the beginning as being more of a local station," says Rumbaut.

Translation: Channel 51 is targeting more of the Miami Cuban and Colombian market than Channel 23, which as

(Continued on page M-23)

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A CONCERT-GOER'S GUIDE

TO MIAMI'S MUSICAL VENUES & NIGHTLIFE



Pedro Pardo in concert.

Emmanuel, right, with David Cooperfield, center, and RCA International's Jorge Pino at Caesar's Palace.



Jose Luis Rodriguez



Sunrise Musical Theatre



James L. Knight Center



Showcasing The Miami Sound's Top Artists

By RUBEN BETANCOURT

Fueled by the energy and beat of countless migrations, the Miami of today is a cauldron of musical alchemy. When cultural synthesis seemed the only thing missing, Tina Turner and Celia Cruz, top standard-bearers for cultures with as many similarities as differences, saw fit to grace the same stage before a world-wide audience of around a 100 million.

The place was the **James L. Knight Center**, a 5,100-capacity venue that has quickly become one of Miami's most popular music halls. During three Sundays in August, the Knight Center showed the world what the Miami sound is all about. By showcasing artists from Barry Manilow to Mexico's favorite charro, Vicente Fernandez, and from the Bangles to Angelica Maria, the taping of "Siempre en Domingo" (Always On Sunday) gave an audience around the world a look at what has become a truly international city.

The taping of the 17-year-old Mexican perennial—a 6 1/2-hour weekly hodgepodge of music, homespun humor

and dollops of wisdom from diminutive host Raul Velasco—couldn't have come at a better time. For the first time in its long history, Mexico's rambling version of the "Ed Sullivan Show" decided to make Miami its home for three consecutive Sundays and Miami wore its finest pastels for the occasion.

In true vaudevilian style—shades of the old Olympia Theater?—the Bangles followed Fernando Allende with as much aplomb, as Tony Bennett and ex-Chicago singer Peter Cetera met their Latin counterparts, Alvaro Torres and Emmanuel.

From the 10,000-capacity **Miami Beach Convention Center** to the elegant **Sunrise Musical Theater** in neighboring Fort Lauderdale, venues are counting on the culture's diversity to plan their seasons.

The James L. Knight Center offers the widest assortment of talent—from Neil Young to the latest south-of-the-border heartthrobs—and its close proximity to the heart of Downtown Miami and its ambitious MetroMover makes it a favorite of Miami audiences.

Not far from the Knight Center, **Gusman Hall**, now under the tutelage of the Univ. of Miami and newly revamped, caters to a slightly jazzier, more upscale audience. When Don Johnson needed a venue to premiere his "Cease Fire" movie, his team turned to Gusman Hall and the night looked more like a Hollywood premiere than most Hollywood premieres. The hall seats 1,700.

Whether it is yet another beauty contest—soon to be televised, to be sure—or the newest soap opera star turned singer, or the biggest of Latin superstars—Brazilian Roberto Carlos, along with his 26-piece orchestra were recently there—when one hears about a Latin happening in this city, chances are the event will take place at **Dade County Auditorium**.

Since Cubans began arriving in the '60s, Dade County Auditorium has become a home away from home for Latin entertainers. A shy, slim and apparently complex young man named Julio Iglesias entered the U.S. by selling out night after night after night at **Dade County Auditorium**.

(Continued on page M-19)

Coconut Grove And Miami Beach Move Fast-Forward

By LOURDES F. BREZO

People bring people. People bring entertainment and a myth is created," says Manny Medina, chairman of the board and president of Terremark, a real estate development firm now in the entertainment business in Coconut Grove. In Miami, the connection between the two, development and entertainment, is a fact of life. Terremark's plans for **Monty's Landing** in Coconut Grove, downtown's specialty retail center, the Art Deco hotels, restaurants and clubs on Miami Beach are evidence of the connection.

"Coconut Grove is like many other entertainment areas in the larger cities around the U.S., but the Grove differs in its roots," Medina says. **Monty's Landing**, on Biscayne Bay, will take the existing **Monty Trainer's** Bayshore restaurant complex and convert it to a "festive retail project" with an open-air food market and open-air plaza for a variety of entertainment. Terremark also has **Monty Trainer's Village Inn**, a restaurant and club known for its fresh, original music on Monday nights and lively crowds; and **Monty's Stone Crabs** in the Mayfair, a shopping experience for the well-to-do.

Restaurateur Monty Trainer has contributed to the

nightlife with places such as **Cats**, a private, glossy spot at the **Mayfair**; **One South** in South Miami; and **Metro 107**, one of the newer additions just west of Greater Miami; in addition to Bayshore, Stone Crabs, and the Village Inn. Coconut Grove, a village that preceded Miami proper, keeps moving through the night with jazz, dance and rock from sidewalk cafes and private clubs. **Regine's** is here. **Ensign Bitters**, **Faces**, **Angela's Cafe**, **Cafe Europa**, **Cafe Sci Sci**, **The Peacock**, **Senor Frog's**.

One of the more unique spots is **Biscayne Bay**, just behind the Mayfair. "Our format is 30 years of rock'n'roll," says Richie Chimellis, creative and financial director. Opened in June 1984, the club and diner is known for its special events. "I won't book an act that is mediocre because it will draw people. We are more concerned with the legitimacy of the music than with the draw," Chimellis says. Open from 8 p.m. to 5 a.m., the club with interesting "tropi-tech" graphics throughout gets up to 1,500 people through its doors nightly.

Across the Bay, on Miami Beach, the past is giving many places a future. A 1930s casino, the **1235 Club**, is now the place on the Beach for many **OVO**, which combines dance (Continued on page M-20)



Group 440 in full cha-cha



The Alarcón brothers, Jorge and Hector, with Spanish singer Lolita.

MIAMI PRINT

There is Time-Life in New York and Editorial America, S.A. in Miami. Both are media empires that sometimes follow and other times direct popular culture trends. But as the U.S. shifts from an industrial society to an informational one, and Latinos continue to become an increasingly important factor, only Editorial America has positioned itself as a leader and expert on both.

The company, part of De Armas Publications, is the world's largest publisher of Spanish-language magazines with offices in every major Latin American city as well as Miami and New York. Home of 11 different publications with a combined circulation of 50 million copies per year, Editorial America S.A. is expected to gross \$67 million in sales this year—an 11% increase over last year.

When a Latin performer wants to project a cohesive image and create an impact in Latin America and Latin U.S., he need only visit our Miami headquarters. Our magazines reach 20 Latin American countries and all the important Spanish-speaking cities in the U.S. Even American performers interested in attaining bigger visibility in the Latin market, such as Barry Manilow, Lani Hall and La Toya Jackson, have been through our offices.

Started in 1966 by Venezuelan publishing tycoon, Armando de Armas, the company has had a steady growth for the last 20 years. "Vanidades" (Vanities), de Armas' flagship publication, with a half million circulation every two weeks, is considered the most popular Spanish-language magazine in the hemisphere.

The success of all the publications lies between savvy marketing and the right content. We bring Latinos (and some Latinos) information in Spanish with sensitivity; how to deal with an overtly jealous male; make-up tips for those of us who will never look like Christie Brinkley, dealing with discrimination, both sexual and racial; at work; how to handle parents in their senior years; how to keep your children bilingual, etc. Everyday problems Latinos face but would confide only to a trustworthy friend.

Editorial America is also licensed to publish Spanish-language versions of Hearst publications, Cosmopolitan, Good Housekeeping (Buenhogar), Harper's Bazaar, and Popular Mechanics, and has created magazines catering to specific demographic groups relevant to the Latin market, such as: teenagers with TU (You) and Coqueta (Coquette), for men about town Hombre de Mundo (Worldly Man), and for geography buffs Geomundo (similar to National Geographic).

All De Armas' magazines are prepared and edited by the 300 employees who work at the high-tech, six-story twin tower buildings in Miami, which also house a color separation facility. Another 4,000 employees are involved in the distribution aspect both in Latin America and the U.S.

The building, conveniently located across the street from Miami's International Airport, houses the editorial staff, even though three quarters of the 50 million copies sold are printed in the different countries where they circulate in accordance with each country's laws.

As a result of the financial woes adversely affecting Latin America, De Armas Publications has shifted its priorities and geared most of its efforts to the U.S. Recognizing the strength of the market and its incredible potential for growth, in 1984, De Armas Publications, launched an aggressive subscription drive in the entire U.S. Latin market, with sweepstakes and direct mailing.

Only an Ed McMahon letter announcing "you might have already won a million dollars" was missing.

All the magazines up to this point had been international in scope, but as the South Florida Latin market has become the richest in the country, last month we inaugurated a Gran Miami supplement in Vanidades and Hombre de Mundo, so that these magazines can continuously feature articles of special interest to South Florida's Latin community.

Parallel to De Armas recent push toward Latin U.S., a new magazine has found its way toward our roster, TV y Novelas—the first and only Spanish-language entertainment magazine created specifically for the U.S. Latin market. Printed in color, TV y Novelas is distributed by newsstands, grocery chains, record shops and subscriptions.

TV y Novelas is a Spanish-language hybrid of TV Guide, People Magazine, Soap World, and why not, The National Enquirer, with headlines that will grab you, pictures that show you exotic and private places, exclusive interviews and a lot of fun.

CRISTINA SARALEGUI
Cristina Saralegui is editor-in-chief of Spanish-language Cosmopolitan and TV y Novelas.

JULIO'S BIG PARTY

The traditional formula is very simple: first the album and then the tour. But Julio Iglesias defied logic and did it the other way around. Some of the positive accomplishments for his second American tour include 95 concerts in 47 cities to 650,000 people, 230 interviews with radio, press and TV. All this for the highest ticket price of the season (\$60 in casinos and up to \$27.50 in coliseums and arenas).

This tour ended with two concerts at Miami's Knight Center, Oct. 24 & 25, just four miles from his Indian Creek Island home. "To sing here is like singing at home," said Iglesias prior to the shows. "I'm not exaggerating when I say that I know practically everyone who will attend the Miami concerts. My friends, the family of my newspaper boy, my dog's veterinarian, the gasoline station attendant, my hairdresser, airport employees, the Indian Creek Island Police, reporters who have known me all my life. It will be like a party, and that's why I wanted to end the tour near home. After sleeping in 70 different hotels during these past four months, I will love sleeping in my own bed and then go to sing."

When this tour ends, Iglesias will fly to L.A. in November to finish his second English language LP for CBS. His first, "1100 Bel Air Place," the 68th LP he has recorded, was released in June 1984 and has sold nearly nine million units worldwide. Right now he has over 55 songs recorded for the new LP, but only five or six are definite. His collaborators include Ramon Arcusa, David Foster, Humberto Gatica and Tony Renis.

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Artists who have appeared in the venue include Tina Turner, Grace Jones, Chaka Kahn, Kool And The Gang, SOS Band and Billy Ocean.

The facility can also be utilized for tour parties (Prince, 1985) and for video or television production (Miami Vice).

Contact: (212) 354-5100



MIAMI CONCERTS: Getting The Show On The Road To And From The Americas

By LOURDES F. BREZO



Willy Chirino



Susy Lemon



Pedro Parodi

As a gateway, Miami is just as important to the Latin music industry as Los Angeles and New York are to pop and Nashville is to country. It is the Miami-based production teams, sound technicians and promoters that keep top-name acts moving through the region, to and from South, Central and North America.

Ideal Productions Associates is one of Miami's busiest production houses offering bilingual services to clients like Maria Conchita Alonso through the Arnold Steiffel Co., Roberto Carlos, Raphael, Jose Luis Rodriguez, and Miami's top Latin concert promoters, among others.

Partners Tony Parodi and Joyce Fleming have worked together some 10 years and have more than 30 years of combined experience. Ideal emerged from an explanation to a tour accountant about how a show should be put on, ideally.

Parodi and Fleming have spent a large portion of their lives on the road in places like the Amazon, the Andes, El Salvador, and Mexico. Ideal makes Miami its home, but touring experience extends to 12 Latin American countries, most of the U.S. and Japan.

"We know what it's like to be a stranger in a strange land," Fleming says. "We don't just translate, we interpret."

In addition to live concert work, Ideal provides services for special events telecasts by SIN and Miami's two full-time Spanish-language TV stations, WLTU Channel 23 and WSCV Channel 51. For SIN, Ideal has provided production services for numerous events, including the yearly League Against Cancer Telethon involving 73 artists and 104 spa-

rate performances during 14 hours of live TV. Ideal also provided Parodi's services as stage and production manager for Televisa's "Siempre en Domingo" telecast from Miami over three consecutive Sundays. Approximately two million viewers watched each program in more than 18 countries.

"In order to succeed in Latin America, you have to improve, so you learn and put that knowledge to work here," Parodi says.

'As a place from where to launch a tour, Miami is without peer. You can contract every aspect of production, every technician, musician and support needed for a first-class package just by picking up the phone.'

Often working alongside Ideal is **JC Sounds & Lighting**. "We end up going out of the country more often than we do out of state," says John Clark, president of JC, with more than 15 years in the business. "Just because we're a hop away from South America."

Clark has served as Julio Iglesias's on-staff touring engineer and is the exclusive sound and lighting contractor for WLTU's special event productions, among them the presti-

(Continued on page M-14)

Creative And Business Forces Join In Fresh Boost To South Florida Industry

MIAMI RECORDING: Latin Boom Gives Rise To New And Better Studios In Exciting Dash For International Crossover Sounds

By RUBEN BETANCOURT & LOURDES BREZO

The recording business in South Florida isn't what it used to be—it's better.

Latin American artists looking for the latest in technology and local gone-national dance acts have given rise to new studios, better studios, and an exciting, creative atmosphere.

"We started our company during the lean years in the audio business. Many of the studios were dying. Miami has made an amazing recovery because of the Latin influx," says Eileen Alexander of **Synergetics**, the audio technical service/design firm that services 90% of South Florida studios.

Ross Alexander, Synergetics president, is perhaps one of the most respected industry people in the area, and perhaps the busiest. In the past year, Synergetics has worked on the design and installation of "Miami Vice" actor Philip Michael Thomas' studio at the **Miamiway Theatre**; the **Earthman Studios**, a Chinese-Jamaican venture; **Midiland**, a gathering of Latin musical and technical talent; John Cougar Mellencamp's studio; the refurbishing of **Criteria**; and **Circle Music**, another Ja-

malcan venture.

"In the past two years, 40% of our work has been with Latin studio owners," Eileen says.

Studios here range from the grand **Criteria**, to the "humble" garage-studio facilities of the area's top engineers and production companies; each having found its own niche.

"The recording industry in Florida is not unlike that in [California or New York]," says Frank Loconto, president



Ross Alexander, Synergetics Services of Philip Michael Thomas's Miamiway Theatre studio.



of **Loconto Productions** and a member of the Florida Motion Picture, Television & Recording Advisory Council.

"Miami is one of the finest places where a new artist can polish his trade and develop an identity," says Larry Brahms, president of **MTI Home Video** and **And More Management**. Brahms, who helped develop and launch several major dance acts during his years with TK Records, currently works with Cell Bee, Olga and A Sleight Touch. His MTI Home Video produces and manufactures nationally distributed how-to tapes. The first release, "Freddiee With Marie Jahns," of "Flashdance" fame, has sold some 20,000 units, and a level II tape is expected soon.

Cell Bee, whose next recording is scheduled for release in November on **Top Hits (TH) Records**, has product out on both the Latin market and the dance market.

Brahms and **Pantera Group Enterprises** are sharing office space and will be sharing new studio facilities. The studio, designed by producer Luis Martinez, will allow the two firms to integrate sound and video production.

(Continued on page M-16)

"We started our company during the lean years in the audio business. Many of the studios were dying. Miami has made an amazing recovery because of the Latin influx."



Criteria Recording Studios "E" and upstairs facility



"We want to create Motown, Miami-style. Miami doesn't have the viciousness found with labels up north. Here, we have friendly competitors."

VERONICA CASTRO, famous Mexican actress, says:

"I love to read
TV novelas

... you'll love it too!"



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JERRY SUAREZ

FRED HELL



CUBAN SOUND

(Continued from page M-4)

headed by commercially successful performers like Miami Sound Machine, Clouds, Lissette and Willy Chirino.

"The main difference between us and the Nueva Trova movement is that we don't believe in mixing politics with music," says Emilio Estefan of Miami Sound Machine, a group that has had three top 10 singles in Billboard this year. "Gongu," "Bad Boy," and "Words Get In The Way."

As Estefan points out, the sound coming out of Miami is a product of a generation of musicians who, in the majority, were born in Cuba but grew up in the U.S. "We went to American universities and grew up listening to American top 40 tunes," he says. For him, the only way to raise social conscience is by singing their own music and investing the proceeds to promote a cause. "This is how we have done it on various telethons throughout Latin America. But we will never promote a political cause using music as a vehicle."

Hence, the Sound of Miami moves out of politics to achieve success in the safest way: singing of the good things in life, things like partying and falling in love.

However, there is a unifying theme here, the universal love theme, that has not been ignored by Nueva Trova composers. Slowly, their music is creeping out of the island and becoming popular among Latin singers who have discovered in Pablo Milanes, Amaury Perez and Silvio Rodriguez, love songs that do not fall short of poetry and are not affected by an excessively commercial mind.

"You can't take the beauty out of a song just because of the political ideals of its composer," says CBS performer Lissette, one of the most successful singers exiled from Cuba. "I consider that some romantic songs produced by the Nueva Trova are beautiful; for example, Silvio Rodriguez's 'Unicomio Azul' and Pablo Milanes' 'Para Vivir.'"

But Lissette's opinion sharply differs from Olga Guillot's, a Cuban superstar belonging to an older generation. On a recent stop in Puerto Rico, this veteran of Latin showbiz reacted bitterly toward the music composed by Rodriguez and Milanes.

"What Trova are you talking about? I'm an exiled Cuban, and I don't have to mention these people in my interviews. There's no reason to give them free advertising."

Guillot's position does not match that of one of her peers, salsa singer Celia Cruz, who recently answered the same inquiry in a more diplomatic way.

"Now everybody's asking about the music that is made in Cuba. I don't think that Nueva Trova can be labeled 'good or bad.' Cuba has always produced good music. However, I myself will not record any of it."

Notwithstanding, in recent years Mexican singers Marco Antonio Muñiz (RCA) and Guadalupe Pineda (Melody), as well as Venezuela's Schelida Bravo (TH Records), Spain's Pablo Abriani (Alhambra Records), Argentina's Nacha Guevara (Hispanox/CBS) and Puerto Rico's Nydia Cruz (TH), Lucelia Benitez (Grabaciones Lobo) and Glenn Monroig (TeleRecords) have recorded some Nueva Trova songs. More recently, RCA/Ariola cut a double album in Spain titled "Querido Pablo," which included a variety of Milanes' themes recorded by 10 Latin artists: Spain's Jose Manuel Serrat, Argentina's Mercedes Sosa, and Brazilian Chico Buarque, to name a few.

Music produced and recorded in Cuba by Milanes and Rodriguez has made a surprising crossover in both hemispheres. In Uruguay and Argentina, their songs climb to the top 10 regularly. Even in Italy, Silvio Rodriguez was acclaimed by music critics as best songwriter at the 1982 San Remo Festival.

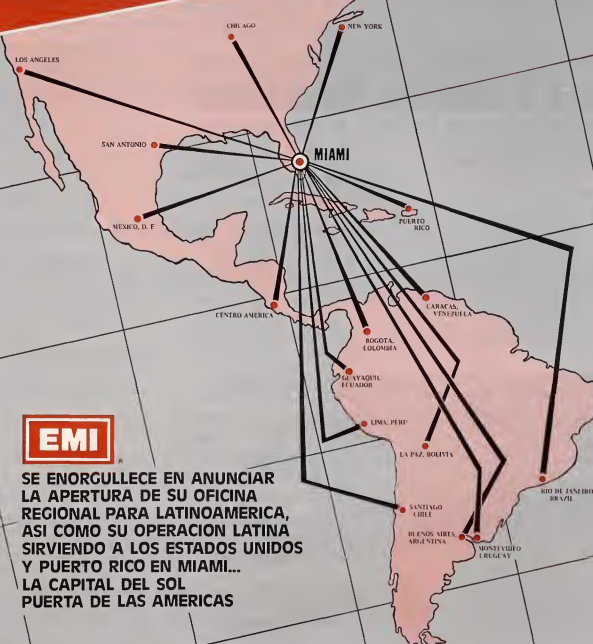
While being an interpreter of Nueva Trova songs can bring about some trouble (namely, censorship), any artist who decides to sing on Cuban soil might encounter flack.

Some years ago, Julio Iglesias caused furor when, while singing at a Miami nightclub, he announced that he had been invited to sing in Cuba. The audience went wild, and Iglesias later restated his position, claiming with naivete that he thought the Cuban community in Miami would have received this as a piece of "good news."

After performing at Cuba's Varadero Festival, Venezuelan Oscar D'Leon recalls the anger of some exiles, who decided to literally kick his albums out onto the streets. "I never had problems in Venezuela when I decided to perform at Varadero. However, in Mexico and Miami I was branded a

(Continued on page M-14)

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MIAMI CONCERTS

(Continued from page M-10)

gious OTI Song Festival. Clark counts many other superstars among his clients.

"From a business standpoint, you just can't ignore the enormity of the Latin American market," says Phil Rodriguez, president and founder of **Water Brothers Productions**. Along with sister Angela, Rodriguez works in Latin America, but Water Brothers specializes in bringing in major American and British acts.

In 1977, Water Brothers staged its first major productions: five shows in Caracas, Venezuela, featuring the Jacksons.

Perhaps the company's most noted accomplishment has been the Rock In Rio festival staged in 1984 in Rio de Janeiro. Water Brothers served as talent coordinator for the outdoor mega-event. The 10-day festival had attendance figures of 200,000 to 300,000 per day.

Says Rodriguez, "There are a lot of very stupid stereotypes about Latin America: 'Will there be a revolution while I'm touring there? Will I get kidnapped? And what about money?' With us, everything's up front with the devaluation factor built in. There is no point in taking risks in an already risley business."

"It can't possibly hurt for people to appreciate each other's cultures," Angela Rodriguez says. "As the U.S. has become Latinized, Latin America has become more and more Americanized."

Water Brothers' current plans include a New Music festival for November in Brazil, where Phil Rodriguez is promoting a sold-out Johnny Rivers tour.

Bringing top Latin acts to Miami are three principal promoters: **Concorde Productions**, **Silver River Productions**, and **Arie Kaduri Productions**.

John J. Sepulveda's Concorde Productions was among the first to bring major Latin talent to Miami. Five years ago, after leaving a thriving open venture, Sepulveda began staging concerts. As a promoter, he has coordinated many tours by household names.

"Miami is a strategic point, not only geographically, but also as a source of technological advances," Sepulveda says. "Once we began noticing how many major labels were relocating their Latin operations here, we knew we were on the right track."

Additionally, he says, most major Latin acts either maintain homes or offices here or live here year-round.

Sepulveda says Miami's ambience is most conducive to Latin talent development because the culture shock is lessened by the familiarity of the language and customs.

"I feel like I'm in Latin America when I'm in Miami," says Oscar Novo, president of Silver River Productions. "The sun, the beach, the people here and their warmth are all reasons to keep going."

CUBAN SOUND

(Continued from page M-12)

Communist. So I had to explain to Miampians that I went to Cuba as a cultural ambassador, and that I owe my success to the work I do in capitalist countries. Still, as a result of that comment, my music was dumped from Cuba's airwaves."

In the meantime, numerous artists experienced similar boycotts in Miami, such as Puerto Rican singers Lucecita Benitez, Danny Rivera and Chucho Avellanet, and Hispano/CBS songwriter Alberto Cortez, from Argentina.

"It's a shame, but Miami's problem is a gaping wound," says Lisette. "People will not support whoever goes to Cuba. The feeling is a legacy and whoever wants to play savior will be crucified and labeled a Communist."

Some performers, like the Argentinian duet Pimpinela, prefer to maintain audiences both inside and outside of Cuba by handling the situation with tact. "We are not interested in controversy. We have a huge following in Miami as well as tangible admiration from the Cuban people through their letters. We just don't get involved in political and social/economic themes," says Joaquin Galan, Pimpinela's male half.

While Pimpinela has been lucky, Jose Feliciano has not. Because of his comments against the Castro regime, the Puerto Rican singer has been censored in the Greater An-

(Continued on page M-19)

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MIAMI TODAY

(Continued from page M-4)

Or of Miami Sound Machine? Their music and story have already been featured on "Good Morning America," "Solid Gold," "Entertainment Tonight," and even the "Tonight Show." Their successes in Europe and Asia have come to our homes through Spanish-language TV. Miami Sound Machine has been able to project the city's cultural identity all over the world.

"Our music is a perfect reflection of who we are. An uneven combination of two cultures. Bilingual people living in a bicultural society enjoying the advantages of both worlds," says Marcos Avila, one of MSM's original members.

With lots of hard work and commitment to their musical roots, Miami Sound Machine has accomplished what many other Latin performers only dream of: crossover success. Their journey took 11 years and a thriving career in the Latin market.

Their big break came with the release of their first album for CBS in 1982, "Dr. Beat," which included some English songs, one of which became a huge dance success in European countries. This unexpected European popularity made it possible for MSM to tour the old continent, and it was while flying from Holland to England that their big crossover hit, "Conga," came to be.

Thanks to "Conga" and its very ethnic roots, MSM transcended Miami to become a first class international act. Their phenomenal success has impressed their peers and has served as a catalyst for organizing a strategy that can also make their dream come true.

Lisette is one of them. Growing up in a musical family in Cuba, Lisette, her sister Ogilts (also a singer), and her parents Olga and Tony Alvarez, all appeared on a TV show in Cuba. After the revolution, the Alvarezes moved the family show to Puerto Rican TV, where they consolidated their careers. Lisette's wedding to Puerto Rican balladeer, Chucho Avellanet, was nationally broadcast and their divorce was later covered by all the newspapers.

"Caricatura" and "Fugs," her two latest albums, have been international successes, so much so that at the moment she's putting together English vocals for some of her recent Spanish songs. Still, Lisette prefers infrequent performing in her now native Miami.

Pedro Pardo, like Lisette, performs more regularly outside the country than within its boundaries. A well-known performer in Costa Rica, Colombia and Guatemala, Pardo, however, is not yet that recognizable in Miami.

"The problem is Cubans in Miami don't have the same strong base Latin performers who become popular in their native lands do. That moral, as well as the financial support that representing an ideal to your fellow countrymen brings, Cubans in Miami lack. U.S. Latinos come from many different places. We still haven't found a personality we can all call our own," explains Susy Lerman, popular Cuban-born singer recording for TR Records.

Susy is known in Mexico, Puerto Rico and the Dominican Republic and is slowly penetrating the fierce Venezuelan market. Her shows are must-see for Miami audiences.

"The grass is always greener on the other side. For example, Puerto Rico has always been one of my strongest markets, but since I moved to Miami, my popularity on the island has skyrocketed. It's the same thing with Cuban talent in Miami. Sometimes it's better to distance ourselves from the audience to maintain the aura of necessity, so necessary for being a star," says Lisette. "Still Miami is the perfect location for artists like us who must travel constantly north and south."

In addition to the business aspect, Miami offers great weather and the perfect location for the no-nonsense international superstar. Julio Iglesias owns an island, so Jose Luis Rodriguez had to move in, then Rocio Jurado bought an apartment and Ednita Nazario followed. Emmanuel is new in the neighborhood and so is Raphael.

Who Chirino's is a completely different story. One of the most promising and enthusiastic of the local talent roots, Chirino was recently acknowledged by *Worth's* Interview magazine as one to watch. He has been recording for CBS for the past few years, and his latest record, "Zarabanda," has proven to be one of his most successful projects. The song "Castigao" (Punish Her), a humorous musical monolog on new age machismo, has generated controversy for its

romanceless bravura.

"Miami has been very good to me. At times, I think it has spoiled me a little. When you feel appreciated locally as much as I do, it kind of diminishes the urge to expand. Now that my record is doing so well and causing an impact, it seems to be time to open up to new things," says Chirino.

Another local phenomenon is RCA's Hanel & Raul, whose debut album "La Magia De Hanel Y Raul" (Hanel & Raul's Magic) is considered a big commercial breakthrough for tropical music. Their hit single "Maria Teresa Y Danilo" talks about the perils and tribulations of a not-so-happy married couple.

Los Saborinos Del Juez and Clouds Of Miami are also very popular local bands who mix their Caribbean heritage with American rhythms and contemporary preoccupations. Cloud's biggest hit is "Dora La Computadora" (Dora The Computer) which exposes, in a humorous way, the break-up of a relationship due to the husband's obsession with his home computer.

"Miami may not be the first in sales, but it is a testing ground for the Latin music industry. Most international divisions of U.S. labels are located here. Smaller divisions of lesser-known Latin labels are here also," explains Rudy, well known composer, producer and singer. "It is becoming the place to which you want to start your career in the Latin market, and the place to come if you are a Latin superstar who wants to maintain your status."

Rudy produced Jose Feliciano's last two albums for RCA and recently collaborated with Julio Iglesias on his Spanish-language album for CBS.

But Miami's biggest success stories are coming from the "Marielitos," the most recent immigrants from Cuba, who were welcomed and verified by Universal Studio's "Scrub." For example, Jorge Luis Piloto, whose collaboration with Rudy on "Por Ella" (For Her), a duet between Jose Feliciano and Jose Jose, was nominated for a Grammy. Only a few years ago, Piloto was living the life of a musical troubadour in Cuba.

Another example is Las Vegas, two sisters who are now recording for CBS. The team composed many of Cuban-born Maria Conchita Alonso's songs—"La Loca" (Madwoman), "Miedo" (Fear), "Tu Eres El Hombre" (You Are The Man)—for the ABC label.

Visian Gato is a freelance writer in Miami.

MIAMI RECORDING

(Continued from page M-10)

Pantera has found its niche in the dance market with the development of groups like Expose, Sequal, and the Voice In Fashion—all with a Latin influence.

"We want to create Motown, Miami-style," president Frank Diaz states. "Miami doesn't have the viciousness found with labels up north. Here, we have friendly competitors."

Midland, the work of Synergetics and engineer Eric Shillin (whose impressive credentials are second only to his reputation as a workaholic), will open in December in Coral Gables. The venture is the creation of businessman/promoter/talent manager Andy Valdez; composer Jorge Luis Piloto; producer Jorge Soler, who is also musical director for singer Lisette; and engineer Ricardo "Edito" Martinez.

"We will have two full-service studios. Our greatest ambition is to create a distinct sound," Valdez says.

"Our strength will be in the access to MIDI technology," Piloto comments. Studio rental at Midland will include state-of-the-art high tech gear.

Another of several installations taking place in the area is that of Philip Michael Thomas at the Miamiway Theatre, a renovated movie house in North Miami.

"This started as a small, private facility and now has a life of its own," says engineer Richard Anchor. The studio will include an exercise area, sauna and a 40-input console.

Achor also works with the folks at LimeLight Studios, where the addition of a digital sound studio will make it the most complete audio and video production facility on the East Coast, according to president Ron Fenster.

The 100,000-sq-foot center, near the Miami International Airport, will boast a 36-track digital Neve board with a Mitsubishi X850 1987 will see the addition of the first seven DWR 1000 video recorders produced by Sony Broadcast.

Video credits include "Making Mr. Right," "Flight Of The Navigator," and Don Johnson's "Heartbeat" music video.

The sound recording facility was designed by the **Joiner Rose Group** out of Dallas, Texas.

Gator Sounds, in Hialeah, provides a 52-channel audio and a mobile video unit with four-camera capability.

The two-year-old studio is popular among Latin artists, says sales director Juan Gutierrez Artega, because of Hispanic management and its ability to cater to the "Hispanic mentality."

Climax Studios has been catering to Latinos for 11 years with brother and sister Gloria and Pablo Cano and associate Orlando Hernandez at the helm. "A studio is not everything. It's limited. The creativity is in the production," Gloria states.

Along with the studio, the Canos have **Onyx Records**, **Poemas y Canciones Publishing Co.**, and the company, arranging and musical talents of Pablo and Orlando. "Por Ella," recorded at Climax by Jose Feliciano & Jose Jose, was a Grammy nominee. The song is a collaboration of composer Rudy (Perez) and Pilot, now with Midland.

International Sounds, recently rebranded by Synergetics, also offers recording, production and publishing. The six-year-old studio's largest Latin client is CBS International, says Tom Pace, who is owner along with brother Lou.

Pace says, "Because of the great sound, and the staff we use, we have attracted a lot of clientele. The production company, **Freedom Sound Productions**, has a good reputation."

Freedom's most recent development is Nicole, whose "Don't You Want My Love," is on the "Ruthless People" soundtrack. International's engineering regulars include Eric Shilling, John Hagg, Barry Mraz, and Mark Richman.

Latins get to **Spectrum Studios** in Deerfield Beach from Mexico and Argentina by way of RCA producer Jacomo Tosti, says Jim Kalamas. In Fort Lauderdale, Peter Frampton has had a 24-track studio installed in his apartment and **BRT Studios** was upgraded and remodeled.

Along the Intracoastal Waterway is **New River Studios**, only three years old, but with an international reputation.

(Continued on page M-19)

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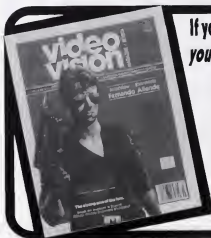
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CUBAN SOUND

(Continued from page M-14)

title.

And while this whole game of give and take continues among Latin performers, Anglo-Saxon rock singers are apparently free of controversy. In August of last year, "We Are The World" reached the No. 1 spot on the list of Top Hits published by the Cuban newspaper *Opinion*. More recently, according to last May's edition of *Tribuna De La Habana* newspaper, the No. 1 song in Cuba was Madonna's "Material Girl," followed closely by Tina Turner's "Private Dancer" and Cyndi Lauper's "Girls Just Want To Have Fun." Javier Santiago is a staff writer covering entertainment at *El Nuevo Dia* in Puerto Rico.

SHOWCASE

(Continued from page M-8)

Years after being blessed by this country's approval, he chose to end a tour at the **Orange Bowl**—home of the city's beloved Dolphins. The crowds materialized, of course, but even he had to admit the feeling wasn't quite the same.

Built literally from a swamp by the ambitious mayor of Sunrise, John Lomelo—now serving time for various offenses but still revered by his city's inhabitants—the Sunrise Musical Theater opened in 1976 and has been fighting for its share of the Miami audience ever since. In large part the theater has succeeded. By offering a mixed bag that includes Broadway touring companies, major American stars like Diana Ross, British heavyweights like Elvis Costello and The Clash, and now Julio Iglesias, the Sunrise Musical Theater, with its luxurious decor and relaxed red, non-pastel Fort Lauderdale atmosphere has become an open secret in a very short span of time.

The Grand Dame of Miami entertainment has been—and will most likely always be—the **Miami Beach Convention Center**. Presidents have been nominated there. The Zev Buffman theater crowd loves the place and its 10,000-seat capacity.

Currently the 32nd largest such facility in the country, the theater is undergoing a massive \$55-million renovation which will double its size by 1988, when the project is slated for completion.

Spearheaded by the Miami Beach Tourist and Convention Center Expansion Authority in an effort to attract convention business back to Miami Beach, the renovation will add one million square feet of total space to the already cavernous theater, making it upon completion the 8th largest in the country and the largest such multi-purpose facility in the entire southeast.

Ruben Betancourt is a freelance writer based in Fort Lauderdale.

RECORDING

(Continued from page M-16)

The 48-track facility, owned and managed by mother and daughter Paulina and Virginia Cayia, has been used by Miami Sound Machine, Cyndi Lauper, Jimmy Buffett, and Stewart Copeland. The one-room facility has a Neve console and Studer tape machines and is constantly upgrading its state-of-the-art technology.

Criteria Recording Studios, celebrating its 30th year as the area's first, is just to the south in North Miami Beach. Its 120 gold and platinum records and its five studios allow them to boast "where tomorrow's standards are set today." The bi-level East Wing Studios, a John Storyk/Criteria design, is the centerpiece of a new wing that includes the cutting center, under the direction of Mike Fuller.

Latin credits include Julio Iglesias, Basilio and Braulio.

Quadradial Studios, also in North Miami, is going after more Latin clientele with constant upgrades, says studio manager and chief engineer Chris Rutherford. The nine-year-old studio is known for having "the punchiest drum sound around," Rutherford states.

At nearby Cocoanuts, heart-to-heart talks with owner Shirley Kaye and chicken soup are just as important as the out-

(Continued on page M-21)

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FAST-FOWARD

(Continued from page M-8)

club and restaurant, boasts older, more international crowds. The club is the former Warsaw Ballroom. Downstairs at the **Waldorf (Hotel)** is more casual, yet every bit as sophisticated. The restaurant offers Art Deco chic as well as live music. **Cafe de Arts**, designed by renovation architect Les Beilinson, is a Venetian-style fantasy, also offering food and live entertainment. **The Carlyle Bar & Grille** is for dining. Lincoln Road Mall, once in danger of extinction, is now home to the renovated **Colony Theatre**, the **Miami City Ballet** and the **South Florida Art Center**, an artist's cooperative.

Dance clubs like **Casanova's**, **The Banana Boat**, **Rick's Bar**, **Mystique**, **Manhattan**, and the creatively bizarre **Fire And Ice**, among others, spice things up with salsa. Recently, Casanova's paid special tribute to Celia Cruz, the queen of salsa. New additions to the scene are **Rio, Oz** and **Parallel Bar**, a complex of jazz gardens under the stars, dance club and fitness center. Golob and partners Jeff Marks and Jorge Milan find the **Parallel Bar/Bodyworks** concept so successful they plan three more similar clubs for the Florida market.

All-Latin spots, **El Internacional**, **La Cale**, **Les Violines Super Club**, **El Greco**, **Copacabana Super Club** cater to an international audience.

"Artistically, the competition makes bands better themselves. Businesswise, it gets a little harder," says Carlos Olive, a partner in Crossover Productions booking agency and leader of Los Sotornos del Juez, the band credited with creating the Miami Sound. "In Miami we are getting bands from Venezuela, Puerto Rico, Santo Domingo." Olive, whose group plays regularly at clubs and special events, represents along with associate Georgina Vidal, some 70 Latin groups and is responsible for booking events like the **Calle Ocho Festival**.

Calle Ocho, attended by some 1.5 million people, is a giant block party covering more than 20 blocks in Miami's Latin Quarter.

Loures F. Breso is an account executive and writer with Communications Group Inc. in Miami.

MIAMI RADIO

(Continued from page M-6)

dio were pioneered on the airwaves of Miami: a bilingual music selection (American and Latin Top 40) and the all-news format.

Out of eight full-time Spanish-language radio stations, half are almost exclusively devoted to news.

"In Miami the audience is equally divided among music-oriented and news formats," says Cuco Arias, program director at Radio Alegre (WCMQ). "The news format dominates the ratings. We are home to a huge community of political refugees, from Cuba and more recently from Nicaragua. These people want to be informed about what's happening in their native countries."

"We are living in an American city where the majority speaks Spanish. Our audience is well-educated, sophisticated and exigent on what they want to hear," says Jose Luis Rodriguez, program director at Super Q (WQAB). "Spanish-language radio in Miami is a very competitive business."

In the local market one Arbitron share can mean close to \$1 million in advertising revenue, which focuses competition on two important factors: quality and segmentation. And in Miami this could translate to some well-produced propaganda.

"We run a normal news operation slightly slanted against Communism in Cuba. News from Cuba we editorialize a bit. Very similar to what Radio Marti does but without the political limitations they have; we are privately owned," explains Ernesto de la Torre, news director at Radio Mambi (WAQI).

Radio Marti is a controversial radio station that broadcasts Voice of America Spanish-language programming, funded by the State Department, to Cuba.

"Radio Marti doesn't broadcast propaganda. We use the same wire services as everybody else," clarifies Oscar Barcelona, staff writer for Voice of America's Washington, D.C. bureau. "We provide a service to people who live in countries where information is withheld from them. Besides news, our format includes music [from American top 40 to opera] and 'Esmeralda' our own soap opera."

"I'm 'Esmeralda's' narrator," continues de la Torre. "But

in Radio Miami we also have our soap opera, "Simple mente María [Simply Mary] from Venezuela."

Miami stands for a Cuban national hero who fought for the independence of Cuba from Spain many years ago, says de la Torre. He has worked on Spanish-language radio for over 40 years, first in his native Cuba, later in New York, and for the last 10 years in Miami.

This crazy race for the highest ratings through segmentation produces the perfect scenario for distortions to occur. Just as Phil Donahue talks about sex everytime the sweeps come to American TV, in Miami being anti-Communist it's not only good for the conscience but also for the ratings.

But to reach the younger more affluent generation, who might have been born in Cuba and raised in the U.S., stations have learned to speak their language and know their beat: a reality to which program directors of music-oriented stations pay close attention.

"Miami Sound Machine's success is a good example of the powerful reach of Miami's Spanish-language radio," says Rodriguez. "We were the first to play their music. First in Spanish, later in English."

"Our audience is younger than most other stations. The station's format includes romantic Spanish-language ballads mixed with tropical music. We play about 40% salsa," adds Arias. "Our listeners want to maintain their Latin culture and traditions. We only program English music when performed by a Latin artist. As a sign of support and because music, in any language, coming from a Latin performer represents a valid artistic expression of ourselves."

"It's sometimes hard to try to please everybody, especially when each person comes from a different place. Miami is such a mix of Latin nationalities," says Rodriguez. "Each faction has a different sound. For example, English music is well received no matter what Madonna sings about, but if we play a song with liberal ideas in Spanish we will get some complaints."

Many outsiders wonder then if Spanish-language radio is doing so well in Miami and more international Latin performers are moving to the city how is it that some major American labels are closing their Latin operations in Miami.

"Radio has nothing to do with selling a lot of records in the Latin industry. The labels have a big piracy problem on their hands that's eating them alive," says Rodriguez. "Plus, Latinos in the U.S. might have more disposable income than their counterparts in Latin America, but in the U.S., life is so fast they don't have time to listen to music as much as they used to."

Miami's Spanish-language radio stations are:

Music: WSMQ-FM92, WCMQ-Radio Alegre, WQBA-Super Q, WSUA-Radio Suave; **News:** WRHC-Cadena Azul, WOCN-Union Radio, WQBA-La Cubanísima, WAQJ-Radio Miami.

Luis Vega is a freelance writer based in Los Angeles.

MIAMI RECORDING

(Continued from page M-19)

board gear and the acoustics. Kaye is the only woman on the national board of the Society of Professional Audio Recording Studios (SPARS).

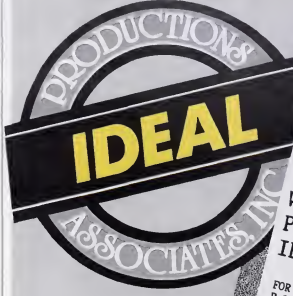
Another "everybody's mom" is Mary Fleming of **The System** sound company and musician's rehearsal studio. "I try to help people," she says.

Fleming, who has been in the sound business for more than 15 years, working throughout the U.S. and abroad with major, international artists, purchased the studio three years ago.

The studio's clientele includes most major Latin artists who record in the area, including Roberto Carlos, Julio Iglesias, and Miami Sound Machine.

Other facilities: **Hollywood Sync**, with a good amount of local work; **South Coast Record Company** and **Sound Track**, where much Spanish-language jingle work is done; **Music Specialists**, one of the few black-owned studios in the area; **Studio Ceneter**, built during Criteria's heyday just down the street; **Sunny Recording**, at the former TK Records studios; engineer Keith Morrison's, whose bilingual ability is bested only by his boardwork; **Sync Studios** in Downtown Miami; performer Maryn Sotis' home studio; the **Bea Gans**; **Mid Ear**; **Miami Sounds**; Julio Iglesias' facility at his Indian Creek home; Colombian composer and singer Felipe Inargone's Synergetics-designed garage studio with a 40-input console; and so on.

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Danny Thomas, Founder



MIAMI SOUND

(Continued from page M-4)

throughout the last 10 years. During our travels and in our interactions with the people who make up the various parts of the musical communities of South America, Central America, Europe and Japan, we can't help but notice the absence of any musical barriers.

Even in the European countries and Japan, our music, in Spanish as well as English, has never been limited to only a certain format. Moreover, because the audiences in those countries are exposed to a wide diversity of music, they too are unlikely to limit their tastes to only one or two styles of music.

The city of Miami has been a pioneer in this country by exposing American audiences to music that is often described as "Latin" or "ethnic." Our first top 10 hit, "Conga," originally broke in Miami and was played on the top 40 stations in addition to the Latin stations that had always supported us.

The music industry couldn't help but take notice that a Latin dance record performed by a pop group with Hispanic backgrounds was getting serious airplay and sales activity in one of the country's major markets. Our success in Miami became possible because of the musical open-mindedness that has always characterized the city.

As our success spread out across the U.S., it was gratifying to see some of the barriers being broken down. Because "Conga" was crossing over, we were all extremely perceptive to the changes that began to take place. Recording artists and musical sounds that we hadn't heard on the pop stations were suddenly getting airplay. Surely, one of the biggest developments in the music business this year has been the crossover of black and Latin artists, on the radio, in the clubs and in the public's record collection.

We're proud to come from a city that has played such an important role in opening these doors and in breaking down these barriers. Miami's influence will continue for a long time to come. Viva Miami!

Emilio Estefan, Jr. is the bass player, manager and creator of Miami Sound Machine.

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MIAMI TV

(Continued from page M-6)

part of a national network (SIN—Spanish International Network), tends to buy programming that will appeal to the broadest level of its viewers, which includes a strong Mexican base in their L.A. based station KMEZ-TV.

Channel 51, for example, incorporates the Cuban flag in its logo and has a segment in its daily news broadcast called "Noticias De Cuba" (News From Cuba).

Rumbaut says 80% of those local companies that advertise on Channel 51 also advertise on Channel 23. But he acknowledges that Channel 23 has an advantage in that it can tap into the lucrative national advertising market. Companies such as Coca-Cola spend a lot of money on national TV networks.

According to executives at both stations, in the end, it is the advertising dollars of the large national corporations that will make or break a TV station.

"The big challenge is getting big corporations that aren't advertising in the Spanish market to come in," says Raul Lopez, vice president and director of media research for Miami-based Strategy Research Corp., a market research firm that studies the Latin market.

That could mean shifting some advertising money from English-language to Spanish language—like Burger King just did.

In addition to WLTU and WSCV, Miami's Spanish-speaking audiences enjoy programming from several cable TV stations. These include HIT TV, El Can Musical (basically MTV for the Hispanic market), Dynamic Cable Vision, and TeleMiami. The Spanish-language version of Home Box Office (HBO) is Galavision. English-language stations have limited Spanish language programming as part of public service commitments.

While entertainment is important to Hispanics, so is broadcast news. Both WLTU and WSCV have local programs, SIN's national morning news magazine "Mundo Latino" originates in Miami, and Dynamic Cable Vision offers news in Spanish. Currently, SIN is looking for a location for its "Empresa de Comunicaciones Orbitales," a Spanish-language news agency to be directed by Jacobo Zabłudovsky, formerly of Televisa's "24 Horas" news program, and involving the SIN news staff. The agency will be a division of SIN, and a service to which SIN will subscribe.

Joan Chrissos is a staff writer for the Miami Herald business section.

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TOP ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK 2 WEEK RANK	WEEKS ON CHART	ARTIST	TITLE	LABEL & NUMBER	DISTRIBUTING LABEL
1	2	EMMANUEL	TODA LA VIDA Y TROS GRANDES EXITOS	ICA 7561	
2	1	JOSE JOE	PROMESAS	AROLA 4082	
3	15	FRANCO	YO CASI... A PARTO DE...	PROFONO 9044	CBS
4	3	JUAN GABRIEL	PENSAMIENTOS	AROLA 6078	
5	1	JOSE FELICIANO	TE AMARE	ICA 30105	
6	11	ROCIO OURNAL	SIEMPRE	AROLA 6075	
7	8	CARLO SESTO	AGENDA DE ENERO	AROLA 4100	
8	11	BEATRIZ ARANGO	LA PUNTO DE...	PROFONO 9044	CBS
9	29	RAMIRO SORIANO	ROBERTO CARLOS BE	ICA 12327	
10	15	LISSETTE FUJA	ICA 10409		
11	7	YOLANDA MONTE	LUZ DE LUNA	ICA 10379	
12	9	CAROLINA CANELLON	ATREVIDE	BONGHIONE 1403	
13	3	ROCIO JARAQUE	PALOMA BRANCA	ICA 10300	7545
14	57	MARIABELLA	COMPLETAMENTE TUO	PROFONO 9043	CBS
15	17	NICOLA DE BARI	ENAMORARSE	ICA 11335	
16	1	SOPHY	VERSATIL Y TEMPERAMENTAL	WELT 6050	
17	17	PANDORA	PANDORA	ICA 10201	7552
18	3	ANGELA CARRASCO	LA CANCELA	AROLA 6095	
19	4	GRUPPO FLANS	FLANS	MELCORY INTERNATIONAL	770
20	3	DANIELA ROMO	DUENO DE MI CORAZON	ICA 13336	
21	14	OTYANO	FOR AMOR AL ARTE	ICA 10282	7482-ICA
22	15	MIAMI SOUND MACHINE	PRIMITIVE LOVE	ICA 10375	
23	1	BASILIO	SEÑOR VIEJO	ICA 10300	7545
24	15	JOSE LUIS PERALES	CON EL PASO DEL TIEMPO	ICA 12301	
25	20	LUISA	MOTIVOS	TEL 610	
1	13	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048	
2	4	BONNY CEPEDA Y SU ORQUESTA	DANCE IT! BAILALO	ICA 7561	
3	23	FRANKY RUIZ	SOLISTA PERLO NO	ICA 12368	
4	3	BOBBY VALENTIN	BOBBY VALENTIN	BONGHIONE 143	
5	12	ROBERTO TORRES	ATREVIDO Y DIFERENTE	ICA 2424	
6	7	EGIO SANTAGIA	ELEGANTEMENTE CROLO	AMR 1043	
7	3	JOHNNY VENTURA	EL REY DEL MERENGUE	ICA 10400	
8	13	MILLIE Y SU ORQUESTA	SPECIAL DELIVERY	ICA 7333	
9	5	HANSEL Y RAUL	LA MAGIA DE	ICA 7409	
10	6	ANTY MONTANEZ	ANDY MONTANEZ	ICA 72348	
11	15	WILFRIDO VARGAS	LA MEDICINA	KAREN 96	
12	29	RALPH VALLETT	SOMOS EL SON	BONGHIONE 139	
13	15	FANIA ALL STARS	VIVA LA CHARRANGA	FANIA 440	
14	1	HANSEL Y RAUL	LA MAGIA DE	ICA 7409	
15	55	BOBBY VALENTIN	ALGO EXCEPCIONAL	BONGHIONE 135	
16	14	LA PATRULLA 15	NOCHE DE COPAS	BONGHIONE 103	
17	1	GILBERTO SANTALUCIA	GOOD VIBRATIONS	COMBO 2048	
18	1	TERMINAL VILLALBA	TERMINAL VILLALBA	COMBO 2048	
19	11	WILLY COLON	ESPECIAL 85	SOMERSON 10013	
20	22	OSCAR D'ELIN	OSCAR BE	ICA 72359	
21	21	WILLIE ROSARIO	NUOVA COSECHA	BONGHIONE 142	
22	4	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	ICA 2386	
23	25	GRUPPO NICHIE	ME HUELE LA MATRIMONIO	CODICOR 1061	
24	18	PAQUITO GUZMAN	LOS MEJORES BALADOS EN SALA	ICA 7411	
25	17	ORQUESTA LA SOLUCION	BRINDEMOS	ICA 14000	
1	3	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464	
2	149	LOS YONICS	LOS YONICS	PROFONO 90448	
3	9	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021	
4	25	LOS BONDADOSOS	LOS SUPEREXITOS	PROFONO 90465	
5	13	LOS BUKIS	ADONDE VAS	PROFONO 90429	
6	15	LOS PLEBEYOS	HOLA QUE TAL	ICA 10428	
7	4	LOS CAMINANTES	AMOR SIN PALABRAS	ROCOO 1007	
8	21	JOAN SEBASTIAN	RESTORES	MELCORY 1007	
9	24	GRUPPO LIBERACION	ESTRELANDO NOVO	ICA 1221	
10	37	YONIO Y LOS YONICS	16 SUPERBALADS	MELCORY 83104	
11	8	LA MAFIA	LA MAFIA 1986	ICA 84230	
12	5	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018	
13	3	BRONCO	BRONCO	AROLA 56088	
14	1	RANON AYALA	DEBO DEL AQUEL ARBOL	FREDOE 1390	
15	1	LOS BONDADOSOS	REALIDADES	PROFONO 90462	
16	1	FITO VALDES	LA PURA SABROSURA	ICA 1031	
17	16	IVAN FERNANDEZ	DE UN RANCHO A OTRO	ICA 10743	
18	29	CARLOS JOSE	AMIGOS LUEVE UNA NOVA	ICA 12328	
19	3	FLACO AMENDEZ	EL INTERCAMBIO	ICA 1061	
20	9	IVAN FERNANDEZ	CANTA A AMERICA LATINA	ICA 1054	
21	19	LOS TANTE Y TEX	LA SUAVECITA	RAMEL 1159	
22	31	LOS VASKEZ	EL SUPERSHOW	ICA 20748	
23	29	GRUPPO PEGASO	EL ANDRAGRO	ICA 10615	
24	1	LA MISGA	LA MISGA	ICA 10615	
25	9	DAVID MARES	THE VOICE IS BACK	ICA 94321	

Latin

by Enrique Fernandez

THE TIME HAS COME AGAIN for the National Academy of Recording Arts & Sciences to honor nominations for the Grammys and to try to place each entry in the correct category. The Latin Grammys have been still and still are the source of much controversy, and NARAS has worked to make sure the selections are as fair and correct as possible. Still, there are some unavoidable problems, and it's worthwhile to review why they crop up.

First of all, the Grammy is not an award for sales or airplay; it's not a reward for a "hot" record. Instead, this prize attempts to honor excellence—a subjective criterion. The members of NARAS vote for the recordings they consider, quite simply, the best, regardless of that record's performance in the market.

The Latin Grammys are awarded in three categories: Latin pop, tropical, and Mexican regional. Like all categories, these headings represent a compromise, and not everyone likes them. Some salsa artists, for example, resent being classified as "tropical," which for them represents a kind of watered-down salsa. However, what else should it be called? *Merengue* is not salsa and neither is *cumbia*, yet they all have more in common with each other than with, say, a Mexican *ranchera*. The correct heading might be something like Afro-Hispanic Caribbean music, a totally undigestible mouthful of a name.

Mexican regional includes music of a traditional Mexican nature, like *ranchera* and *norteno*, but also *tejano* music and contemporary Mexican pop. Latin pop is a catchall for basically nontraditional Latin music. This usually means the international ballad, the kind of music that dominates the market. But it also includes the new Spanish-language rock/pop/dance sounds that are growing in popularity in the Latin scene.

Overlaps are inevitable. One record can sound Mexican, but the arrangements can push it into Latin pop. A Mexican *cumbia* is both Mexican and regional, but generally one thinks of it, as Mexicans do, in the category of tropical music. And a singer or group that is identified with the international ballad can turn around and do a disk of mariachi-based *rancheras*, in which case, we have a Mexican regional record. And so on.

NARAS tries to have a way through these knotty issues by convening specialized committees on the different genres and a large screening committee to pass

judgment on all categories. Though the workings of the committees are not open to the press, some things can be said about them. For one, the proceedings are fair and honest; mistakes are made, but they're out of ignorance, not malice. For another, the Latin committee includes knowledgeable people—journalists, musicians, musicologists—who listen to each entry and every nomination and debate the classifications until they are satisfied with the results.

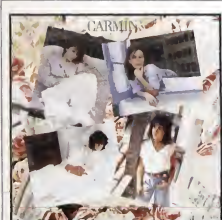
But it's the NARAS members who have the final word. Once all the nominated disks are placed in their correct categories, the whole list is sent to voting members. It's their selection that accounts for the top five names in each category, the actual nominations. And it's their voting power again that selects the top one out of each five for the final selection.

Many worthy Latin acts do not make it to the final list, and this is a source of confusion and mistrust for Latin music connoisseurs. Alas, the voting members of NARAS may not know of many of these artists. NARAS still has very few Latin members, the kind of voters who can recognize and identify those worthy performers not known outside Latin music circles.

The obvious solution to this problem is for more Latin musicians and record production personnel to join NARAS. Their vote will make the difference. In the meantime, Latin music's impact in the U.S. is extending beyond the Latin communities. Artists who were virtually unknown outside the Spanish-speaking communities are now commanding the attention of mainstream America. It's a process of education that may be too slow for many people's tastes, but it's an ongoing process nonetheless.

THE CHEER FIESTA MUSICAL that brought José José, Yolanda Monte, Lisette, and Danny Rivera together at New York's Felt Forum Sept. 28 did what it was supposed to do. According to Procter & Gamble, sales of its sponsoring products, Cheer, Downy, Ivory, Joy, and Crest, increased by more than 25% during a 30-day period prior to the concert.

It was a promotional success, and some sort of congratulations are in order. Still, the production left much to be desired, with the sound going off, artists performing in no particular order, and big lulls between presentations. Latin concerts are usually smooth, professional affairs. The public deserves no less.



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Applause Chain's Caplan Makes Strong Presence

BY EARL PAIGE

OMAHA, Neb. Allan Caplan admits he tries to be provocative and controversial.

A year ago, the chairman and founder of local 15-unit Applause

'We're adding 30 stores to Atlanta'

Video had a much lower national profile. Now, he frequently appears in video panels at trade conventions.

"I just came back from giving six speeches," he says. "CDS Publishing flew me to Palm Beach, [Fla.] The former president of Toys R Us was there carpeting people. Then I was at Ingram in Nashville for three seminars, and I don't even buy from Ingram."

Caplan often makes dramatic statements. "We're going to blow 30 stores into Atlanta," he says in response to recent expansion rumors.

There has also been speculation, including murmurs in his home market, that Caplan has the Applause chain on the selling block. In response, he says, "The Fairfield Group talked to us at the show [the Video Software Dealers Assn. (VSDA) convention]. I don't know if they're out buying with their own money or even buying. They might be just picking my brains. They're after a chairman in the Midwest that grosses \$10 million, and we do that. And they want a management like ours that is in place."

Chain Offers 'Video-printing' National Focuses On Child Abuse

BY CHRIS MORRIS

LOS ANGELES National Video focuses its attention on the problem of child abuse and abduction in the third installment of its annual Operation Safe Child program Oct. 21-23.

The Portland, Ore.-based video franchiser offers free "video-printing" of children, a brochure on child safety created by National Video rentals of Walt Disney Home Video's "Too Smart For Strangers" in more than 650 National Video stores as part of an ongoing community relations campaign.

The first two Operation Safe Child programs, held in 1985, videotaped a total of 60,000 children. The tapes are kept by parents for possible use in identifying lost or abducted children.

"We hope we can get 50,000, 60,000 children on tape this time," says National Video chairman and president Ron Berger.

Using National's rental videotaping equipment, store employees shoot a two-minute tape of each participating child. Parents can either bring in a blank tape or buy one at a participating National Video store. All royalties on blank tape sold in connection with the campaign will be donated to the

At one point during VSDA's mail balloting in late May, Caplan admitted he would have reluctantly accepted a write-in board candidacy—he had received enough nominations. But at the same time, he characterized VSDA as "too much political bullshit."

Previously somewhat neutral on the trade group scene, Caplan's first such exposure to the retail community was at the American Video Assn. (AVA) Convention in April. He says his appearance there led to a columnist's—and his—controversial remarks—at this year's Paul Kagan VCR Seminar, where he traded shots on per-transaction with National Video executive vice president Troy Cooper (Billboard, June 7).

In his fast-forward enthusiasm, Caplan is gracious and unflinching. Acting as a right-hand man for Caplan is president Bruce Shackman, who was lured from Sound Video Unlimited by Caplan two years ago.

Shackman says he sometimes has to backtrack and explain his boss' bluntness. Shackman plays straight man to Caplan at the weekly managers' meetings.

Explaining Applause's training program for franchising, Shackman says, "We turn down anyone who doesn't want to commit \$150,000. (VSDA) convention. I don't know if they're out buying with their own money or even buying. They might be just picking my brains. They're after a chairman in the Midwest that grosses \$10 million, and we do that. And they want a management like ours that is in place."

Starlight Foundation, a nonprofit organization which tries to grant the wishes of dying children.

After coming to Berger, last year's Operation Safe Child events cost National an estimated \$1 million, with 500 stores participating. This year, the cost will be higher, he says.

Berger explains that Operation Safe Child has its genesis when Henry Winkler's "Strong Kids, Strong Video" was released by Paramount Home Video.

"A number of our owners thought that people should watch it," he says. "We thought we could use video tools as a benefit to society."

Other dealers have instituted similar videotaping. The year's National program hinges on the Disney tape, in which "Winnie The Pooh" characters instruct children about situations in which they should be cautious. The program estimates that 2,500 rental copies of the cassette have been purchased chainwide.

Berger says that from now on, Operation Safe Child will take place in late October: "It's a better time to do the program. Halloween is right around the corner. It's a good time to make kids and parents aware of the problem."

(Continued on page 43)

glass, and prettiness" to aggressive purchasing, flamboyant merchandising, and motivated people.

Discussing the role of advertising in Applause's success, Caplan says, "All our media is national. We use top agencies. That's why we're successful, and others are sucking wind."

Caplan regularly uses incentives to motivate his employees. "It drives our accountants crazy," he says. "We don't put it in paychecks. It comes right out of the register every day. We offered our people \$6 for every 'Gone With The Wind.' We

ordered 800 and sold 600."

Speaking of a handsome jacket he offers for certain promotions, he notes, "My managers will kill for one. We only had six made."

One of Applause's revenue-building techniques involves consumer preorders and subsequent rental of the proffered cassettes.

"We sell [a cassette] in the advance for \$29.95 before it's on street," Caplan says. "Say we buy it for \$51.50. Then we end up renting it \$3.00, theoretically, at \$2.50. So your own paid and pencil it. Then there's also the selling price and

write-off. I don't want my accountants all over me if I go on and explain it."

The 39-year-old executive says he learned retailing by watching his father run a department store and haggle wholesalers with "50%, then 5% off that, then 5% more, and so on."

After coming to Omaha from Chicago in 1978, Caplan turned around a struggling telemarketing firm he bought for \$2,500 and reportedly sold for \$3 million.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard.

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
			★ ★ NO. 1 ★ ★			
1	1	20	ALICE IN WONDERLAND ♦♦	Walt Disney Home Video 36	1951	29.95
2	2	57	PINDCHOC ♦	Walt Disney Home Video 239	1940	29.95
3	5	15	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
4	3	57	UIMBO ♦♦	Walt Disney Home Video 24	1941	29.95
5	4	20	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1948	14.95
6	NEW		SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
7	6	19	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1985	14.95
8	7	19	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
9	17	20	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
10	9	20	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
11	8	52	ROBIN HOOD ♦	Walt Disney Home Video 228	1913	29.95
12	10	29	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
13	20	57	THE CARE BEARS MOVIE ♦♦	Samuel Goldwyn Vestron 5082	1985	24.95
14	16	32	VELVETEN RABBIT	Family Home Entertainment F1173	1985	14.95
15	14	21	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
16	18	34	HUGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
17	12	48	PETE'S DRAGON ♦♦	Walt Disney Home Video 10	1977	29.95
18	24	53	BUGS BUNNY'S WACKY ADVENTURES ♦	Warner Bros. Inc. Warner Home Video 11504	1985	19.95
19	15	29	SESAME STREET PRESENTS: FOLLOW THAT BIRD ♦	Warner Bros. Inc. Warner Home Video 11522	1985	29.95
20	21	15	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319 5-7	1986	No listing
21	11	6	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	19.95
22	23	29	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	19.95
23	13	7	A MIRTHWORM MASQUERADE	Family Home Entertainment F1195	1986	14.95
24	25	13	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315 2-4	1986	No listing
25	19	4	REAR END AND THE FROG SONG	Family Home Entertainment F1198	1985	14.95

● According to Industry Audit of America, gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for theatrical rental home video products); 25,000 or \$1 million for video products; A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for theatrical rental home video products); 50,000 units or a value of \$2 million for music video products. Titles certified prior to Jan. 1, 1985, were certified on the basis of different criteria: a nationwide Tour Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million or a retail for theatricality released programs, or at least 25,000 units or \$1 million at suggested retail for nontheatrical films. SF, short-form; LF, long-form; C, concert; G, documentary.

HOME VIDEO

Symbols for formats are ♣=Beta, ♠=VHS, ★=CED and ◆=Laser. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

FILMS

- AMAH! AND THE NIGHT VISITORS**
Teresa Stratas, Giorgio Tozzi, Willard White
♣ Video Arts International 9032/\$29.95
- THE BEST OF DAN AYKROYD**
Chevy Chase, John Belushi, Jane Carratin
♣ Warner Home Video 3565/\$24.95
- COUPLES CONTACT**
K.C. Winkler, Kris Letelier
♣ Adventure 066-\$25.95
- DERSU UZALA**
Yuri Solomin, Maxim Munzok, Akira Kurosawa
♣ Embassy Home Entertainment 4024/568/\$29.95
- THE FIX**
Vince Edwards, Tony Dale, Richard Janciel
♣ World Video Pictures 1041/58/\$29.95
- G.D. FRIENDS SAVE CHRISTMAS**
Animated
♣ Children's Video Library 1435/58/\$19.95
- HERE COME THE MONKEYS/I WAS A TEENAGE MONSTER**
The Monkees
♣ Musicworld 0714/58/\$19.95
- HOT ROD**
Robert Culp, Pernell Roberts, Greg Henry
♣ Charter Entertainment 10010/58/\$29.95
- HYPNOTIC PLACES, EXOTIC SPACES**
Conceptual
♣ Walden 807/\$24.95
- INSIDE THE THIRD REICH**
Rudger Hauer, Derek Jacobi, Blythe Danner
♣ Embassy Home Entertainment 1343/58/\$29.95
- LIVE**
Chaka Khan
♣ Warner Reprise 338125/MS/\$24.95
- LUCAS**
Corey Haim, Charlie Sheen, Kerri Green
♣ CBS Fox 1495/MS/\$29.95
- SHERILL, MELNES: AN ALL STAR GALA**
Plácido Domingo, Mirella Freni, Julia Migenes-Johnson
♣ Video Arts International 9033/\$49.95
- MONKEES & LA CARTE/THE PRINCE AND THE PAUPER**
The Monkees
♣ Musicworld 0715/58/\$19.95
- THE NEW BDRN KING**
Benjamin Luxon, Alad Jones
♣ Video Arts International 9034/\$29.95
- DRIFUELS**
Jean Marais
♣ Embassy Home Entertainment 4062/58/\$29.95
- PREY T.V.**
John Ritter, Ned Beatty, Madolyn Smith
♣ Charter Entertainment 50104/58/\$29.95
- THE QUIET GARTH**
Bruno Lawrence, Alison Routledge, Peter Smith
♣ CBS Fox 3042/58/\$29.95
- RAGE OF ANGELS**
Jaclyn Smith, Ken Howard, Armand Assante
♣ RCA/Columbia 0684/58/\$29.95
- RODSTER SPURS OF DEATH**
Vincent Van Patten, Ty Hardin, Ruta Lee
♣ World Video Pictures 1072/58/\$29.95
- DAVID LEE ROTH**
David Lee Roth
♣ Warner Reprise 338126/MS/\$29.95
- SACRED HEART—THE VIDEO**
Dio
♣ Warner Reprise 338127/MS/\$29.95
- SAVING GRACE**
Fernando Rey, Edward James Dimos, Patricia Maurer
♣ Embassy Home Entertainment 2181/58/\$29.95
- SAY YES**
Jonathan Winters, Lisa Lyon, Art Hindle
♣ RCA/Columbia 0619/58/\$29.95
- KATHY SMITH'S TONE UP**
Kathy Smith
♣ W.C. 01-81 12-82/\$9.95
- STITCHES**
Eddie Albert, Parker Stevenson
♣ Warner Home Entertainment 0682/57/\$19.95

(Continued on next page)

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TOP VIDEOCASSETTES™ RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ NO. 1 ★							
1	2	4	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
2	1	6	OUT OF AFRICA	Universal City Studios MCA Dist. Corp. 800-50	Robert Redford Meryl Streep	1985	PG
3	30	2	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
4	3	4	F/X	HBO/Canon Video TV3-769	Bryan Brown Brian Dennehy	1986	R
5	4	5	GUING HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
6	5	3	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
7	6	3	RUNAWAY TRAIN	Carson Films Inc. MGM/UA Home Video 800-667	Jon Voight Eric Roberts	1985	R
8	8	12	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
9	NEW	9	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
10	7	5	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
11	9	4	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio John Cazale	1986	R
12	11	21	BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 801-96	Michael J. Fox Christopher Lloyd	1985	PG
13	12	11	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
14	10	4	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Doc Williams M. Emmet Walsh	1986	PG-13
15	13	13	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Cheryl Chase	1985	PG
16	18	2	AMERICAN ANTHEM	Karl Lofman Home Video 386	Miché Gayard Janet Jones	1986	PG-13
17	14	10	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenne Cliff Jeff Bridges	1985	R
18	15	15	THE JEWEL OF THE NILE	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
19	23	2	8 MILLION WAYS TO DIE	CBS-Fox Video 6118	Jeff Bridges Rosanne Arquette	1986	R
20	16	12	THE HITCHER	HBO/Canon Video TV3-756	District Attorney John F. Nelson C. Thomas Howell	1985	R
21	19	9	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
22	24	25	COCONA	CBS-Fox Video 1476	Sara Gutterberg Don Ameche	1985	PG-13
23	29	16	A NIGHTMARE ON ELM STREET 2: FREDO'S REVENGE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
24	20	7	TARGET	CBS-Fox Video 7097	Gary Hackman Matt Dillon	1985	R
25	21	8	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1985	PG
26	22	15	WHITE NIGHTS	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
27	31	3	RAD	Embassy Pictures Embassy Home Entertainment 1308	Bill Allen Lori Loughlin	1985	PG
28	15	27	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
29	23	3	AFTER HOURS	The Griffin Company Warner Home Video 11528	Griffin Dunne Rosanne Arquette	1985	R
30	17	7	THE CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Dany Hunah	1985	R
31	25	15	YOUNGBLOOD	MGM/UA Home Video 800966	Rick Loe Patrick Swayze	1985	R
32	27	5	SALVADOR	Hemdale Film Corp. Vestron 5167	James Woods Jim Belushi	1986	R
33	NEW	1	APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1332	Jay Baker Dorothy Fensom	1986	R
34	35	23	TO LIVE AND DIE IN L.A.	S.M. Inc. Vestron 5123	William L. Paterman William Dafoe	1985	R
35	37	12	HELMA	New World Pictures New World Video 9525	William Katt George Wendt	1986	R
36	32	12	OLITA FORCE	Canon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
37	28	11	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
38	36	13	BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Joseph New Pysca Robert De Niro	1985	R
39	NEW	1	THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Sherry Long	1986	PG
40	34	21	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	R

■ Recording Industry Assn. of America grade certification for theatrical films, sales of 75,000 units or suggested list price income of \$3,000,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for nontheatrical made-for-TV product; 10,000 or \$400,000 for nontheatrical made-for-video product. Titles certified prior to Oct. 1, 1985, were certified under different criteria. ■ International Feature Film Association certification for minimum sale of 75,000 units or dollar volume of \$3 million at retail for theatrical releases; minimum sale of 25,000 units or \$1 million at retail for nontheatrical titles. SF short films, LF long form, C concert, D documentary.



The Original Rocky. Boxing great Rocky Graziano, left, the media star and former middleweight champion, mocks a bout with Gary Needie, vice president and general manager of VidAmerica, while Susan Murder, the video label's director of advertising and promotion, referees. Graziano's appearance at Video Shack's superstore in New York City was in support of a VidAmerica campaign for four sports titles, including "Boxing's Greatest Champions."

Stores Claim Tapes Not Obscene Pa. Outlets Fight Injunction

CHAMBERSBURG, Pa. Two local videocassette stores, facing a lawsuit filed by the state attorney general, are fighting an injunction, sought by the state attorney's office in Franklin County, that would bar the rental of two X-rated movie cassettes. District Attorney John F. Nelson has requested a preliminary injunction to prevent seven local video stores from renting certain X-rated films that he says are obscene.

Action Video and Video Center have joined the Adult Gift Shop in denying that the X-rated films named in the injunction are obscene. The two videotape rental stores went further by claiming that an injunction would violate

the First Amendment of the Constitution. Action Video's response to the court order with the film "The X Factor," and the Video Center disputed that "The Sweethearts" is obscene. The Adult Gift Shop previously had claimed that "Taxi Girls" is also obscene.

District Attorney Nelson says the injunction is being sought in an attempt to define what constitutes community standards concerning obscene material. State law outlines certain criteria for determining whether material is obscene, including whether it violates community standards, Nelson says.

MAURIE H. ORDENKER

NATIONAL VIDEO HAS ANTI-CHILD ABUSE CAMPAIGN (Continued from page 41)

In the past, the biggest out-of-pocket cost for the program has been advertising; last year, National spent an estimated \$70,000 on ads, which ran in TV Guide.

This year, Operation Safe Child is being advertised locally. Berger says that participating stations are tying in heavily with radio and television stations, local police,

and such organizations as the Jaycees and the Boy Scouts.

The first Operation Safe Child program in January 1985 received recognition from President Reagan in the form of a Private Sector Initiative Commendation, which termed the campaign "an exemplary community service in the finest American tradition."

NEW RELEASES

(Continued from preceding page)

TALES OF THE KLOONKE VIL. III. IN A FAR COUNTRY
Robert Carradine, Scott Hylands
★ Action Home Video 517-50 \$19.95
and the suggested list price (if none, indicate "no list" or "rental")—so
Hedone Film, Billboard, 1315 Broadway, New York, N.Y. 10036.

WHAT YOU NEED

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NARM Meet Furthers Telecommunications Linkups

BY GEOFF MAYFIELD

BLOOMINGTON, Minn. The task is far from complete, but record labels and key accounts are making strides toward accomplishing a computerized pipeline that will link suppliers with their customers.

Attendees here for the 9-10 National Assn. of Recording Merchandisers (NARM) Operations Conference reported several key accomplishments by both manufacturers and retailers that will help the music industry realize such a system.

All parties concerned could expect concrete savings and other benefits from successful implementation of ordering through telecommunications. During her sales presentation, Cathy Wall, a representative of General Electric Information Systems, said that between two trading partners, 70% of one company's computer input becomes another company's output. She added that 30% of a transaction's cost lies in the process of data entry and re-entry.

It appears that NARM's operations committee is also accomplishing another important trade group goal. During the recent retailers' advisory group meeting in San Diego, NARM president Roy Imber stressed the need for record distributors and dealers to soothe what had become an adverse relationship between those trading partners (Billboard, Sept. 27).

By necessity, the operations front has already become such a meeting ground. If automated transactions are to become a reality, the specialists who are formulating a workable game plan must understand that labels, wholesalers, and retailers all need to work from the same page.

The tone of this conference showed that earnest efforts are being made to ensure such cooperation.

Jim Nerny, vice president of information systems and treasurer of the 520-store Musicians Group and chairman of NARM's operations committee, updated attendees on recommendations made by the seven-man task force:

• Following a lead established by CBS, the committee wants to add credit information to the standardized invoice that NARM has developed for automated transactions.

• Suppliers have been solicited for feedback on an efficient telecommunications standard. CBS, WEA, and PolyGram have already responded; the committee is awaiting word from RCA, MCA, and Capitol.

• Video manufacturers should place bar codes on the back of a video's package. A flat surface is important, the committee says, because placing the UPC code over the spine could be difficult for a fixed scanner to read.

• The committee, like the record labels, is split in opinion as to whether the number 9 should be used as a configuration code to differentiate 4- by 12-inch boxed audio-cassettes from their Norelco box counterparts. Recently WEA and MCA began using the 9 in the UPC bar code for long-box tapes.

In establishing an efficient telecommunications standard, Nerny said the music industry may benefit from developments made in other business markets. He said a standard is being tested by the National Retail Merchants Assn. (NRMMA) with some vendors. Should that testing prove successful, the operations committee is interested in seeing if that standard also "makes

sense" for the music business.

According to Nerny, this possibility could be doubly attractive to vendors. If the music industry's standard were compatible with NRMMA's system, label distributors

Labels, retailers, and wholesalers would benefit

could also link computerized transactions to such mass merchandisers as Montgomery Ward, Dayton Hudson, and Federated.

In the meantime, some labels and accounts are already engaged in automated replenishment:

• Musicians has been using telecommunications for CBS and RCA orders from drop shipments and is close to doing so with WEA. The chain has tested invoices with CBS and telecommunications returns with WEA.

• The Record Bar is transmitting drop shipment orders to CBS. The 126-store web will soon spread new and hot product with the system.

• Wherehouse is transmitting drop ship orders to CBS and will soon do so with RCA. The 185-store web is changing to adopt NARM standards for invoices and returns.

• Western Merchandisers, a

multivalue rack and retail operation, has been using telecommunications for orders with CBS for two years and with RCA for four months. It will soon link with WEA. Western is working on modifications to handle invoices with the three distributors. Bob Schneider, vice president of operations for Western, circulated a "scorecard" at this conference, detailing the status of improvements that labels have been asked to make to assist retailers' data-processing functions, both for warehousing and store-level transactions.

The greatest improvement is seen in the bar coding of new releases, with all six distributors placing the UPC on all three configurations.

All distributors are making progress with the bar coding of catalog releases, although PolyGram is wrestling with the conversion of a European standard on some product that does not conform with the U.S. 10-digit UPC format. But Schneider indicated the distributor would be in line once that transition is completed.

Schneider also cited "across-the-board" improvement by all labels in assigning a standardized carton count for their compact disk shipments.

But while much progress is being made toward industry-wide transactions made possible through tele-

communications, attendees here voiced some concerns others needed label efforts:

• Schneider said CBS is using an internal bar code on cartons of product shipped to Western's warehouse. He noted that the situation could be simplified if the label were to use UPC codes instead.

• Bruce Ogilvie, president and general manager of Abbey Road Record Distributors, said bar codes are needed on 7-inch singles. He told Marla Slobko, WEA vice president of data processing, that singles on Warner Bros. have UPCs but some on Elektra and Atlantic do not.

• Jesse Stancarene, vice president of management information systems for Wherehouse, echoed a concern voiced by chain president Lou Kwikar at the San Diego advisory meet: Labels need to be careful not to place a bar code over background colors that will obscure UPC information.

Dennis Young, president of Young Systems Ltd., said the key to Stancarene's comment is not so much a question of color as it is contrast. He said a contrast ratio of more than 90% is needed to ensure proper scanning; a light blue bar code over a white background—as used recently by Capitol—has only an 80% ratio. But the standard black ink over white, he said, has a 92% ratio.



LeVert Goes Out. On the stump for his chart-climbing Atlantic single, "Let's Go Out Tonight," LeVert appears at The Wiz on Seventh Street in Washington, D.C. From left are Dwayne Cunningham, R&B promotion manager, Atlantic; group members Genita LeVert and Marc Gordon; Wiz manager Barbara Saunders; Hanny Combs, LeVert's manager; and the band's Sean LeVert.

Push Includes Stores In 18 Markets

Warners Mounts Major Jazz Promotion

BY MOIRA MCCORMICK

CHICAGO Warner Bros. Records is mounting a major retail/radio promotion involving six jazz artists on the Warner Bros. and Qwest labels. The promotion, called Get Jazz, spotlights recently released albums by Earl Klugh, Miles Davis, Ernie Watts, Bob James, Bob James & David Sanborn, and Jeff Lorber.

According to Qwest president Harold Childs, who is also in charge of marketing Warner Bros. jazz product, the Get Jazz push is intend-

ed to beef up already increasing jazz sales. "The compact disk market is largely made up of jazz buyers," Childs says, "and radio is playing more jazz. That includes urban, AC, and AOR formats."

Childs says the Get Jazz promotion emphasizes that "we're not talking about the same old jazz," echoing the promotion's slogan, "Not the same old jazz."

Get Jazz, which began Oct. 13 and will run for three weeks, was the creation of Oni Fields, vice president of sales and marketing for

black music at Warner Bros. According to Fields, "With [product from] that kind of artist power out one time, it was the perfect opportunity to tie in major retail chains." The six spotlighted albums in Get Jazz are "Birds" by Miles Davis; "Obsession" by Bob James; "Life Stories" by Earl Klugh; "Private Passion" by Jeff Lorber; "Sanctuary" by Ernie Watts; and "Double Vision" by Bob James & David Sanborn. "Double Vision" was released three weeks ago and

(Continued on next page)

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Bowers

Rhino Records Thrives On The Unusual

BY CHRIS MORRIS

LOS ANGELES In the late '70s, the young Rhino Records store in Los Angeles recorded and released a homegrown theme song that still reflects its offbeat ambience: "Go To Rhino Records" by funk Zappa's bizarre street-singing protégé, Wild Man Fischer.

Since those early days, the Rhino Records label and store have parted company: founder Richard Foss and his partner, Harold Bronson, sold their retail operation to current owner Steve Ferber in 1979 in order to concentrate on their eccentric release/novelty label.

But the 12-year-old Rhino Records store—recognized as one of the city's premier independent retail shops—maintains its distinctive flavor as a unique, somewhat off-the-wall outlet specializing in up-to-the-minute, left-field music.

"Our stock runs to the hard to find, the happening, and the hip," says store manager David Crouch.

While Rhino originally served as a gathering place for import-LP and punk-rock aficionados, it has been

creeping toward the mainstream.

"We made a concession in the last five years," Crouch says. "We used to carry only weird stuff. Now we try to carry everything."

Rhino's 1,000 square feet of floor space is crisscrossed with 30,000 rock, pop, jazz, blues, folk, country, reggae, African, and new age LP titles in single-copy depth, with imports in all categories. Another 10,000 pieces of back stock are kept in a cluttered storeroom.

Ninety new featured albums are displayed on the store's peg-board wall. A new \$8.98 LP sells for \$6.78; when it moves into the bins, the price rises to \$7.48.

"We also do specials on things we like," says Rhino blues buyer and longtime employee John Williams.

Another consistent lure for consumers is Rhino's large selection of used and cutout LPs.

"One-third of our business is in used and cutout product," Crouch says.

Williams adds that the store contains 30 bins of used records, most priced at \$2 and below, and eight bins of cutouts, which usually sell for \$4

each. The store also carries a selection of 600 used cassette tapes.

Although it is primarily still a haven for LP collectors, Rhino is moving into the compact disk age.

The store stocks 300 CD titles in a custom case hang over the record bins. Rhino's extreme space limitations have forced the store to take the disks out of their factory packaging; they are displayed face out in jewel boxes.

"The customers don't seem to mind," Crouch says. "We're waiting for the industry to standardize the packaging on CDs."

Rhino also rents out a selection of 200 music videocassettes. As with the store's LP selection, the video choices run toward the obscure and hard to find. The rental operation is not computerized; cash and Visa or MasterCard deposits are taken, with a daily fee of \$3.

The store also features a rack of 200 music-related books and 50 periodicals and fanzines for sale.

To maintain its diverse product selection, Rhino buys from 100 different domestic labels and importers and 20 import and independent distributors. City-1-Stop and Abbey Road are the shop's main suppliers.

Of the store's dozen employees, six are specialty buyers in individual musical genres.

"We have low [employee] turnover, thus expertise" is developed, says Crouch, who has worked at Rhino for six years.

While the store's stock turns over rapidly because of the heavy traffic the outlet gets, Rhino still blows out its used and cutout overstock in semi-annual "parking lot sales," held in May and November. Literally thousands of records are displayed behind the store, with prices ranging from 25 cents for most LPs to (in Crouch's words) "lousy disco 12-inches" for 15 cents.

In-store traffic is built with promotions events featuring talent favored by Rhino customers. This year, Gelfin artist Peter Case performed an acoustic set in the shop, John Phillips of the Mamas & the Pappas appeared

(Continued on page 47)

A Chance To Zap Zappa

NEW YORK Two thousand music retailers are participating in a promotional raffle that ties together the Ryko Records catalog of 10 Frank Zappa compact disks, hardware manufacturer Zappa, who is known for giving

cluding airfare and hotel expenses, all available Zappa CDs on Ryko, and an Akai A70 CD player. Second prizes go to four winners, each receiving the Zappa CDs and Akai A30 CD player. Ten third-prize winners get the Zappa CDs. All entries are due Dec. 13.

Retailers who carry Musicians will receive posters featuring Zappa, who is known for giving interviewers a rough time.



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WARNERS MOUNTS JAZZ PROMOTION

(Continued from preceding page)

is approaching gold status, according to Fields.

The promotion involves regional and/or national chains in 18 different markets, including Tower Records in Los Angeles and New York; Music Plus in Philadelphia; Kemp Mill in Baltimore; Spin-it in Chicago; Harbor Records in Tulsa, Okla.; Sound Warehouse in Dallas and Houston; and selected stores in the Ohio-based Camelot chain.

In certain markets, such as Atlanta, says Fields, "Various one-stop accounts are targeting mom-and-pop black retailers who do a lot of jazz business." Participating retail outlets receive point-of-purchase material in the form of a Get Jazz poster featuring all six albums as well as individual album slicks with which to construct displays.

Regional sales stations are tied in by running Get Jazz spots with tags announcing participating stores. Spots generally run during jazz pro-

grams on major urban stations or on jazz stations. Some AOR and AC outlets are also being targeted, Fields says. Three separate spots each featuring a different pair of albums, are run in rotation. A print ad campaign in national trade publications and tip sheets is also underway.

Warner Bros.' most recent jazz promotion, which Fields says ran "a couple of years ago" and included Sanborn, Pat Metheny, the Yellowjackets, Larry Carlton, Ralph Towner, Jack DeJohnette, and Lester Bowie, yielded a reported 2.5 million in sales. "If this one is successful, we'd like to sell the same or more," says Fields.

Also hoped for in the Get Jazz promotion, according to Fields, is greater visibility and album placement for saxophonist Ernie Watts, a two-time Grammy winner. Watts is also the subject of his own Warner Bros. promotion, in con-

junction with Yamaha, whose woodwind products he endorses. Yamaha has donated six saxophones to be given away in drawings in selected markets, tying in with local retail and radio. "We've set up five of the cities so far," says Fields, who adds that the local high schools will also be tied in to some markets.

The five cities (along with participating retail outlets and radio stations) are Baltimore (Record Marts, WEAA-FM); Washington, D.C. (Tower Records, WDCC-FM); Detroit (Sam's Jams, (WJZZ-FM); Atlanta (Peppermint Records, WVEE-FM); and San Francisco (retail outlet not yet determined, KJAZ-FM).

Radio spots are advertising Watts' album as well as the sax giveaway, tagging the participating retailer. Ballot boxes were placed in each store Oct. 13, with drawings scheduled for Oct. 25 or Oct. 26.

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FOR WEEK ENDING NOVEMBER 1, 1986

Billboard. TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WEEK AGO	WKS. ON CHART	ARTIST (LABEL & NUMBER IF DISTRIBUTING LABEL)	TITLE
				POP Compiled from a national sample of retail sales reports.	
				★ ★ No. 1 ★ ★	
1	1	1	12	STEVE WINWOOD (ISLAND 25448-2) WARNER BROS.	4 weeks at No. One BACK IN THE HIGH LIFE
2	5	9	4	HUEY LEWIS & THE NEWS (CHRISTY 41-1334)	FORE!
3	2	2	18	PETER GABRIEL (OFFICE 2-24018) WARNER BROS.	SO
4	3	5	16	GENESIS (ATLANTIC 2-81841)	INVISIBLE TOUCH
5	6	3	8	BILLY JOEL (COLUMBIA CK 40242)	THE BRIDGE
6	7	7	7	PAUL SIMON (WARNER BROS. 2-25447)	GRACELAND
7	14	22	3	TALKING HEADS (SIRE CDP 48-157) WARNER BROS.	TRUE STORIES
8	4	4	6	LIDEL RICHIE (MOTOWN 615680)	DANCING ON THE CEILING
9	8	6	14	SOUNDTRACK (COLUMBIA CK 40323)	TOP GUN
10	9	8	11	MADONNA (SIRE 2-25442) WARNER BROS.	TRUE BLUE
11	11	20	3	TINA TURNER (CAPTOL CDP 46-323)	BREAK EVERY RULE
12	29	16	5	BRUCE HORNBY & THE RANGE (RCA CDP 1-8058)	THE WAY IT IS
13	13	12	26	ROBERT PALMER (ISLAND 2-90471) ATLANTIC	RIPTIDE
14	10	15	75	PINK FLOYD (HARVEST CD 44001) CAPTOL	DARK SIDE OF THE MOON
15	15	14	12	ANDREAS VOLLENWEIDER (CBS MASTERWORKS MK 42255)	DOWN TO THE MOON
16	16	13	74	DIRE STRAITS (WARNER BROS. 2-23264)	BROTHERS IN ARMS
17	12	10	59	WHITNEY HOUSTON (ARISTA ARSD 82 12)	WHITNEY HOUSTON
18	18	29	62	CREDENCE CLEARWATER REVIVAL (FANTASY FCD 623-CD2)	CHRONICLES
19	17	17	23	THE MOODY BLUES (POLYGRAM 8291-79/2 POLYGRAM)	THE OTHER SIDE OF LIFE
20	NEW	1	1	BON JOVI (MERCURY 830264) POLYGRAM	SLIPPERY WHEN WET
21	21	28	4	LINDA RONSTADT (ELEKTRA 6-60674-6)	FOR SENTIMENTAL REASONS
22	20	19	14	EURYTHMICS (RCA CDP 1-5847)	REVENGE
23	NEW	1	1	STEVE WINWOOD (ISLAND 25448-2) WARNER BROS.	ARC OF A DYER
24	27	23	19	THE FABULOUS THUNDERBIRDS (CBS ASSOCIATED IN 40304) EPC	TUFF ENUFF
25	24	18	7	DAVID LEE ROTH (WARNER BROS. 2-25470)	EAT 'EM AND SMILE
26	22	24	22	STEELY DAN (J&M MCAD 5570)	DECADE
27	19	21	8	R.E.M. (IRS HD 5763) MCA	LIFE'S RICH PAGEANT
28	NEW	1	1	AL JARREAU (WARNER BROS. 25477-2)	L IS FOR LOVE
29	30	—	9	ANITA BAKER (ELEKTRA 60444-2)	RAPTURE
30	26	26	39	BOB JAMES & DAVID SANBORN (WARNER BROS. 2-25393)	DOUBLE VISION

THIS WEEK	LAST WEEK	2 WEEK AGO	WKS. ON CHART	TITLE (LABEL & NUMBER IF DISTRIBUTING LABEL)	ARTIST
				CLASSICAL Compiled from a national sample of retail sales reports.	
				★ ★ No. 1 ★ ★	
1	1	1	10	DOWN TO THE MOON (CBS MK-42255)	4 weeks at No. One ANDREAS VOLLENWEIDER
2	2	2	39	BACHBUSTERS (TELARC 80123)	DOH DORSEY
3	3	3	13	SYNCPATED CLOCK (PRO ARTE CDD-244)	ROCHESTER POPS (KUNZEL)
4	4	4	32	HOROWITZ: THE LAST ROMANTIC (DG 419-045)	VLADIMIR HOROWITZ
5	5	5	20	BACH MEETS THE BEATLES (PRO ARTE CDD-211)	JOHN BAYLESS
6	6	5	75	AMADEUS SOUNDTRACK (FANTASY WAM-1791)	NEVILLE MARRINER
7	7	7	8	HOROWITZ: THE STUDIO RECORDINGS (DG 419-217)	VLADIMIR HOROWITZ
8	8	8	75	TCHAIKOVSKY: 1812 OVERTURE (TELARC 80041)	CINCINNATI POPS (KUNZEL)
9	9	10	6	SABRE DANCE (PRO ARTE CDD-350)	HOUSTON SYMPHONY (COMMISSION)
10	12	14	5	HOLST: THE PLANETS (TELARC CDD-8033)	ROYAL PHILHARMONIC ORCHESTRA
11	10	9	75	TIME WARP (TELARC 80106)	CINCINNATI POPS (KUNZEL)
12	11	11	30	SWING, SWING, SWING (PHILIPS 412-626)	BOSTON POPS (WILLIAMS)
13	13	12	40	ORCHESTRAL SPECTACULARS (TELARC 80115)	CINCINNATI POPS (KUNZEL)
14	15	15	75	STAR TRACKS (TELARC 80094)	CINCINNATI POPS (KUNZEL)
15	14	13	19	TELARC SAMPLER #3 (TELARC 80003)	VARIOUS ARTISTS
16	16	27	4	ANNIVERSARY (LONDON 417-342)	LUCIANO PAVAROTTI
17	18	18	9	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) (DG 415-963)	TE KANAWA, CARRERAS (BERNSTEIN)
18	17	16	27	SONGS FROM LIQUID DAYS (CBS MK-3554-4)	PHILIP GLASS
19	22	22	28	WILLIAM TELL AND OTHER FAVORITE OVERTURES (TELARC 80136)	CINCINNATI POPS (KUNZEL)
20	20	20	7	ROMANCES FOR SAXOPHONE (CBS MK-62122)	BRANDFORD MARSHALL
21	21	19	21	COPLAND: BILLY THE KID/REDDED (ANGEL CDD-47382)	SAINT LOUIS SYMPHONY (SLATKIN)
22	19	17	16	BEAUTIFUL DREAMER (LONDON 417-242)	MARILYN HORNE
23	23	23	64	GERSHWIN: RHAPSODY IN BLUE (CBS MK-35599)	LOS ANGELES PHILHARMONIC (THOMAS)
24	25	25	75	TELARC SAMPLER #1 (TELARC 80101)	VARIOUS ARTISTS
25	26	24	23	PLEASURES OF THEIR COMPANY (ANGEL CDD-47356)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
26	NEW	1	1	BEETHOVEN: PIANO CONCERTO NO. 5 (PHILIPS 46-2315)	CLAUDIO ARRAU
27	27	26	75	COPLAND: APPALACHIAN SPRING (TELARC 80078)	ATLANTA SYMPHONY
28	28	28	7	TCHAIKOVSKY: 1812 OVERTURE (LONDON 417-3009)	MONTREAL SYMPHONY (DUFOIT)
29	29	—	69	BEETHOVEN: SYMPHONY NO. 9 (DG 410-987)	BERLIN PHILHARMONIC (KARAJAN)
30	30	29	23	BEETHOVEN: SYMPHONY NO. 9 (TELARC 80129)	CLEVELAND ORCHESTRA (DOHNANYI)

ALBUMS



Performer Amanda McBroom, center, is lending promotional support to Monster Cable's M series of sound cables with a retailer-oriented campaign that features a series of live performances, demonstrations, and special distribution of her "Dreaming" album. Announcing the endorsement with her are Monster Cable president John Lee, left, and Gary George, McBroom's manager.

Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

TO INTRODUCE its new M Series of sound cables, Monster Cable (415-777-1355) is distributing songwriter/singer Amanda McBroom's new "Dreaming" album and is promoting showcase appearances by the artist in Los Angeles, San Francisco, Dallas, and New York. McBroom's album was mastered with Monster Cable's ProLink and M Series equipment.

Monster Cable is distributing "Dreaming" to its network of hi-fi retailers, who will, in turn, make the album available to consumers at a suggested price of \$15 each.

McBroom will appear two evenings in each market. The first night is strictly for retailers and will feature a demonstration of the sponsor's equipment one hour before show time. Dealers in each market are being given tickets to the second show to sell to their customers. So far, tickets have been offered to the public for \$14 each.

McBroom performed in Los Angeles in September. She will play San Francisco Nov. 2-3. Dates for other cities have not yet been set.

RHINO RECORDS

(Continued from page 45)

for a book-signing party, and SST sent Sonic Youth made a visit in conjunction with the release of its "Erol" album.

"Bands drop by, but because of space limitations, we don't have room to do in-stores very often," Crouch says.

The store's large main window is used for promotional displays designed by employees.

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. a—Simultaneous release on CD.

POP/ROCK

BAD BRAINS

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CA 52055 \$8.95

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Emotional

LP 100; 1.25/2.52; MCA 58 98

CA 4 25527 \$8.98

METCA GAJJAR

Sing Away The Dark

LP 100; 1.25/2.52; MCA 58 98

CA 4 25527 \$8.98

GONE

Gone II But Never Too Gone

LP 525.00; \$5.95

CA 52055 \$8.95

ELTON JOHN

Letter Jackies

LP 525.00; \$5.95

CA 52055 \$8.95

LOVE JUSTICE

Shelter

LP 525.00; \$5.95

CA 52055 \$8.95

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Hot, Hot, Hot

LP 525.00; \$5.95

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Every Breath You Take The Singles

LP 525.00; \$5.95

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& VARIOUS ARTISTS

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VARIOUS ARTISTS

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JERRY DOUGLAS

Under The Wire

LP 525.00; \$5.95

CA 52055 \$8.95

JOHN FOGERTY

Eye Of The Zombie

LP 525.00; \$5.95

CA 52055 \$8.95

MARVIN GAYE

Compact Command Performances Vol. II

LP 525.00; \$5.95

CA 52055 \$8.95

AL GREEN

Let's Stay Together

LP 525.00; \$5.95

CA 52055 \$8.95

ROBERT GREENWICH & MICHAEL UTLEY

Mad Music

LP 525.00; \$5.95

CA 52055 \$8.95

JACKSON 5

Third Album

LP 525.00; \$5.95

CA 52055 \$8.95

TEENIE MARIE

Compact Command Performances

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CA 52055 \$8.95

EDGAR MEYER

Unfolding

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CA 52055 \$8.95

PERI

Celebrate!

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SMOKEY ROBINSON & THE MIRACLES

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JOE SAMPLER

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SPYRO GYRA

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SPYRO GYRA

Catching The Sun

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SPYRO GYRA

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SPYRO GYRA

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...new video...

VCR SALES PICKED UP in September, with 1.43 million machines sold to dealers during the month, up by 19.8% from last September's 1.19 million, according to the Electronic Industries Assn.'s (EIA) Consumer Electronics Group. That brings year-to-date VCR sales to 8.96 million, an increase of 14.6% from 1985's 7.78 million units. Camcorder sales slowed slightly, with 123,065 units moved in September, up 46.8% from last September's figures. Year-to-date camcorder sales are 996,835, up by 254.3% from 1985's 196,693.

TELEVISION SETS also showed strong numbers for September, with sales increasing by 8.9% from last September's numbers to 2.44 million units. Monochrome set sales were up by 20.5% to 463,657 units, according to the EIA. Year to date, TV sales are up by 6.9% from 1985, to 15.52 million units. Projection TV sets saw a sales increase of 32.6% for September over the same month last year, with 39,918 units sold. Year to date, projection set sales are up by 24.1% over last year's figures, to 208,070 units.

FEEDING THE WORLD, or at least helping out, is the goal of a compilation cassette due from Sony Video Software Co. The cassette is titled "Video Aid—The Feed The World Compilation." Listing for \$29.95, the 90-minute program contains 21 songs and "messages" from David Bowie, Bob Geldof, and Boy George. Among the clips on "Feed The World" are Paul McCartney's "No More Lonely Nights," Bananarama's "Rough Justice," David Darnay's "Save A Prayer," Frankie Goes To Hollywood's "Relax," and Wham's "Wake Me Up Before You Go-Go." All profits from the program will be donated to the Band-Aid Trust. Band-Aid's "Do They Know It's Christmas" will also be included.

THE METROPOLITAN MUSEUM OF ART has made an exclusive distribution agreement with Films Incorporated subsidiary HomeVision, the first result of which will be the release of "Treasures Of The Holy Land," a 30-minute videocassette that will cover 12,000 years of history. Philip M. Montebello, director of the Met, will narrate the program. The program is being released just as the largest exhibit of ancient art from Israel has started to make its way across the U.S., with "Treasures Of The Holy Land" opening to enthusiastic reviews in late September.

ADVANTAGE VIDEO has cut a deal with The Lido Group which will see its videos distributed nationwide to mass merchandising and other alternative video outlets. In addition, the company has hired Harold Weitzberg, former senior vice president of sales at Karl Loring Inc. of Vienna, to oversee its sales and marketing efforts. Lido will be concentrating solely on mass outlets, and Weitzberg will focus on both traditional and mass retailers. Among the titles Advantage has recently released are "Bill Walton's Family Fitness," "Kiki Vendeweghe's Inner Winner," "Temple's Fantasy," "Marine Jahns Fantastische Fitness Adventure," and "Sentinal Massage."

INTERACCESS FILM Distribution Inc. is the new name Vestron has given to Producers Distribution Organization, a subsidiary it formed earlier this year to handle international motion picture distribution. IFO will be headquartered in Los Angeles at 2020 Century Park East, Suite 1010, 90067. Phone number is 213-551-1722. The company's London headquarters will open up on Nov. 1, with a temporary location of 159 New Bond St., London W1. Phone number is 011-495-5604.

A CALUX COOKING music video will be shown on Country Music Television (CMT), courtesy of JD Communications. J2 created a video to push its "Chef Paul Prudhomme's Louisiana Kitchen" cookbook, with original music performed by the Kershaw Brothers. CMT reaches 12 million households in the U.S. and Canada. Prudhomme has just embarked on an eight-week, 25-city tour.

THE BOOK OF GENESIS is the latest major transfer from print to video, with Vanguard Video scheduling the release of a series of programs covering the entire Bible segment. Eight titles will be released, four of them from the New Media Bible series and four from Vanguard's Bible Life and Times series. The New Media segments will re-create the episodes from the Bible and will be priced at \$49.95, while the Bible Life and Times will give background information and cost \$29.95. The video "The Book of Genesis" and Adam Times share episode number. The title of the four episodes being released are "In The Beginning," "Abraham," "Isaac, Esau And Jacob," and "Joseph."

BART COLEMAN hosts Learning Corp. of America's "Home Safe Home," a 40-minute program that is the first of two titles to come under the company's "For Safety's Sake" branding. Designed for children under 12, the video is designed to teach kids how to respond to emergencies and use some basic first-aid techniques. The second part of "For Safety's Sake" is due in early 1987 and will deal with outdoor rather than indoor emergencies.

TONY SEIDEMAN

'We Represent Record Companies' RIAA Discontinues Video Certs

BY TONY SEIDEMAN

NEW YORK The Recording Industry Assn. of America has discontinued its gold and platinum videocassette award program, leaving the International Tape/Disc Assn. (ITAA) the only major organization granting certifications in the U.S.

The ITAA has been certifying titles since March 1980, although the number of awards the organization has handed out has usually been considerably fewer than the RIAA. Says ITA executive vice president Henry Brief: "The only time we give the award is when a member asks us to certify something," he says.

"We discontinued video membership a year ago," an RIAA spokeswoman says. Hence the termination of the video awards was inevitable, especially because the RIAA found itself certifying a tremendous number of movie and how-to titles. "It was just kind of a natural second step," the spokeswoman says, "because we represent record companies; we're a trade association for U.S. recording companies, and that's the business we've been in for almost 30 years."

No move back into video is likely, the RIAA spokeswoman says.

The ITAA's certification program has no platinum category, but this could change quickly, Brief says. "If that's what our people decide would be something that would add to the award, yes, they will vote for it, and we will have it," he says. The ITAA has more than 450

member companies. About 65 of these are video software firms.

Gold certifications are currently awarded to two categories of product: theatrical and nontheatrical. A theatrical title is any program that has been exhibited in a movie house. To earn ITA gold, a theatrical title must sell more than 75,000 units or take in over \$8 million at retail. Nontheatrical requires

sales of \$1 million or 25,000 units. When the ITA's first awards were handed out, in early 1980, there was a theatrical category only, and a \$1 million at retail was required for an award.

A panel of ITA members will determine any changes in categories or status, Brief says. Unlike the RIAA, the ITA has separate people (Continued on next page)

1986 ITA Gold Certs

NEW YORK Following is a list of titles certified gold by the International Tape/Disc Assn. in 1986. ITA gold certification requires sales of 75,000 copies or sales totaling \$3 million at retail.

January 1986
THORN EM/VIDEO: "Code of Silence," "Desperately Seeking Susan," "Fear City," "Secret Admirer," "Amadeus."

VESTRON VIDEO: "The Pursuit of Calico," "Hot Moves," "Tracers," "The Company Of Wolves."

WALT DISNEY HOME VIDEO: "The Apple Dumpling Gang," "Babes In Toyland," "Baby," "Dances With Wolves," "The Little People," "Davy Crockett," "Escape To Witch Mountain," "Herbie Goes Bananas," "Herbie Rides Again," "Herbie Goes To Monte Carlo," "North Avenue Irregulars," "Old Yeller," "The Parent Trap," "Pollyanna," "Winnie The Pooh And Friends," "Return To Oz," "Swiss Family Robinson,"

"Treasure Island," "The Watcher In The Woods."

SYBET VISION SYSTEMS: "Golf With Al Gelberger."

February 1986
MCA HOME VIDEO: "Weird Science," "Mask."

March 1986
WALT DISNEY HOME VIDEO: "My Science Project," "Davy Crockett," "King Of The Wild Frontier."

VESTRON VIDEO: "The Coca Cola Kid," "Rainbow Brite (No. 2)," "The Mighty Monstrumk Menace," "Lifeforce," "Prizzi's Honor."

RCA/COLUMBIA PICTURES HOME VIDEO: "Real Genius," "St. Elmo's Fire," "Alamo Bay," "Silverado."

April 1986
MGM/UA HOME VIDEO: "American Ninja," "Year Of The Dragon," "Invasion U.S.A.," "Mowmen 25," "Missing In Action 2," "Missing In Action," "Frank Oz," "Swiss Family Robinson,"

(Continued on next page)

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard.

TOP VIDEO DISKS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Ranking	Format	Price
1	2	5	THE JEWEL OF THE NILE ▲	CCS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	34.98
2	3	19	BACK TO THE FUTURE ▲▲	Ambin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	34.98
3	RE-ENTRY		COCOON ▲	CCS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	29.98
4	NEW		THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1982	G	34.98
5	4	3	BRAZIL ▲	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	34.98
6	7	9	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	34.98
7	NEW		OUT OF AFRICA ▲	Universal City Studios MCA/Disc. Corp. 80350	Robert Redford Meryl Streep	1985	PG	34.98
8	1	9	MURPHY'S ROMANCE ▲	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	29.95
9	6	3	QUICKSILVER	RCA/Columbia Pictures Home Video 30665	Kevin Bacon Jenny Gatz	1986	PG	29.95
10	8	23	WITNESS	Paramount Pictures Warner Home Video 1736	Harrison Ford Kelly McGillis	1985	R	29.95

▲ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (\$30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video products) ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (\$60,000 or \$2.4 million for nontheatrical made-for-home-video products; 50,000 units or a value of \$2 million for music video products). Titles certified prior to 1985 were certified under different criteria ▲ International Tape/Disc Assn. certification for a minimum retail of 75,000 units or a dollar volume of \$3 million or \$4 million for theatrical releases; programs or, or at least 25,000 units or \$1 million at suggested retail for nontheatrical films. R: short-run, LP: long-form, C: concert, D: documentary

Manners, Safety Covered New Product Line Is Just For Kids

AKIVA KAMINSKY

SOUTH PLAINFIELD, N.J. "Mommie I Can Learn Myself," produced and published by Kards for Kids, is a video product inspired by a line of children's stationery. Kards for Kids began operations in January 1986, producing the "Mommie I Can Do It Myself" line of greeting cards and stationery items. The fill-in cards contain stick-figure drawings, key words, the alphabet, and rule lines to guide children through writing a card or letter. Founder Carol Kulina says her company is the only greeting card manufacturer devoted to children.

Kards for Kids is a division of Pentacle Communications, which includes a 30-year-old printing company and a small full-service advertising agency, both owned by Ms. Kulina's husband.

Positive reaction to the greeting cards led Kulina to bring the characters to life in four videos in the "Mommie I Can Learn Myself" series: "Manners," "New Experiences," "Safety," and "Feelings." She consulted child psychologists, educators, and reading specialists in creating the original scripts and theme song for the series.

The tapes, targeted at the pre-

school to third-grade age group, cover a wide variety of subjects: "Manners," The tape includes lessons on how to answer the telephone, common courtesy when you meet someone, table manners, helping others, and how to say "please" and "thank you."

"Safety." Important aspects covered are how to be careful at the playground, in school, on the bus,

and cartoon characters Oopie and Billie as well as stick-figure people drawn that look as if they were drawn by a child. It includes the option of value-added packaging: Pieces from the Kards for Kids stationery line are included. A 24-unit counter display with full-color header is available.

The series is distributed by Edu-Vid of California and will be included in *Fortunelli's* Christmas catalog. No video distributor has thus far picked up the product, although, according to Kulina, several are reviewing the tapes. Regional distribution has been limited to New York state, California, and Las Vegas, Nev.

Consumer advertising plans include coupons in *Parents* magazine and *Video* Magazine.

The concept, according to Kulina, is "children talking to children. Children listen to their peers, identifying with the product because it looks like it was done by a child."

Two animated characters, Oopie and her younger brother Billie, put on a show for children. After they introduce the subject, their voices are heard talking about pan-and-scan stick-figure drawings. Oopie's and Billie's drawings form the basis of the shows.

with animals, riding bicycles, and in the car.

"Feelings." The emphasis here is on respecting others' feelings as well as exercising honesty, knowing how to behave when feelings are hurt, and controlling emotions.

"New Experiences." Situations addressed are going to the doctor, taking a first airplane flight, and responding to a new baby in the house.

The videos are 25-30 minutes each, and the suggested retail price is \$15.95-\$16.95. The first shipments in mid-September, which were sold from prototypes, grossed close to \$30,000 (more than 2,000 units).

The video packaging shows origi-

Streisand TV Programs Released By CBS/Fox

NEW YORK Barbra Streisand's television shows of the '60s are coming to the home video marketplace via CBS/Fox Video.

The programs were all originally sold on CBS. The first two episodes, "My Name Is Barbra" and "Color Me Barbra," will be shipped Thursday (30), with "A Happening In Central Park" coming soon. CBS/Fox is calling the series *The Streisand Specials*, says Ken Ross, the company's director of music. Individually, the programs will sell for \$29.98. For 60 days after their ship date, the initial two will sell together for \$49.98.

Response to the programs has been strong, Ross says, because even among those in the industry, "a lot of people are fans of Barbra, and many people remember the programs." To update the shows, CBS/Fox has shot two- to three-minute-long introductions to each show, in which Streisand "reflects on the experiences of the programs," says Ross. "I personalize the tape," he says. The running time of each show is 60 minutes.

Putting the programs together was not easy. There were four or five versions of audio for each show. Ed Green, who was the original audio engineer for the program, remastered the video versions. Also helping out was Marty Erlichman, who is Streisand's manager and was executive producer of the original shows. He was responsible for coordinating the details of getting the releases out.

Among the tunes on "My Name Is Barbra" are "People," "Secondhand Rose," "Don't Rain On My Parade," "My Man," and "Happy Days Are Here Again." Songs on "Color Me Barbra" include "Any Place I Hang My Hat Is My Home," "Who's Afraid Of The Big Bad Wolf," "Where Am I Going," and "Try To Remember." Each cassette contains more than 20 songs and has three 20-minute segments, two of which are conceptual; the other is composed of concert footage. CBS/Fox plans on doing "a great deal of both trade and consumer advertising" to support the series, Ross says.

TONY SHEDMAN

1986 ITA GOLD CERTS

(Continued from preceding page)

Sinatra—Portrait Of An Album.
VESTRON VIDEO: "Pat Attraction," "Flesh & Blood," "She," "Future-Kill."

May 1986
SYBERVISION SYSTEMS: "Tenille With Stan Smith," "Skiing With Jean Claude Kelly."
MCA HOME VIDEO: "Back To The Future."

June 1986
VESTRON VIDEO: "Once Bitten," "My Chauffeur," "To Live And Die In L.A.," "Twice In A Lifetime."

July 1986
MCA HOME VIDEO: "Brazil."

RIAA STOPS VIDEO CERTS

(Continued from preceding page)

grams for the U.S. and Canada. In Canada, the RIAA hands out gold and platinum certifications. The separate programs may make it more difficult for some titles to get certified because the totals from the two nations will no longer be combined.

Brief hopes software manufacturers will more fully exploit the value of a gold certification than they have in the past. "It's something that we've long urged, and in the history of our golden videocassette program, only [Magnetic Video] really took advantage, and that was back in the early days of the video business."

This is a way of trying to merchandise what has become catalog in order to get additional sales or rentals out of proven sales winners," Brief says. "It has never

August 1986
VESTRON VIDEO: "Troll."
RCA/COLUMBIA PICTURES HOME VIDEO: "Big Trouble," "White Nights," "Jagged Edge," "Agnes of God," "Murphy's Romance," "Fright Night," "The Bride."

WALT DISNEY HOME VIDEO: "Sword In The Stone," "Natty Gun."

EMBASSY HOME ENTERTAINMENT: "Eleni," "A Chorus Line," "Kiss Of The Spiderwoman," "The Best of Times," "Baseball The Pete Rose Way."

September 1986

seemed sufficient to me for a company to get a plaque to put up in its office," he says. "What I see companies doing is merchandising the award winners by the application of a sticker or some other device. The RIAA will have the seals, plaques, or anything else made up that the industry feels will help add to the merchandising of awards."

Nonmember companies will "probably" be able to get their titles certified by the ITA, "but we would have to apply a surcharge to them because we can't expect our member companies' dues to apply to nonmembers' certification expenses," Brief says. He sees a fee of \$100 over the normal per-title auditing charge of \$25. Member firms can use audits done by their own outside accounting firms.

MCA HOME VIDEO: "Miami Vice II—The Prodigal Son," "Out Of Africa," "Olivia In Concert."

RCA/COLUMBIA PICTURES HOME VIDEO: "He-Man And The Masters Of The Universe," "Volumes 1-10," "The Visions Of John Ruskin," "Kiss Animatronic Live Unrecorded," "Whitney Houston The #1 Video Hits," "Alabama: Greatest Video Hits."

WALT DISNEY HOME VIDEO: "Of Beasts," "Disney's Greatest Lullabies Volume Two," "Walt Disney Video: The Disney Classics," "Walt Disney Video-Along Volume 2 Winnie The Pooh," "Walt Disney Video-Along Mickey's Discovery Series," "Disney's Greatest Lullabies Volume One," "The Importance Of Being Donald," "Mickey Knows Best," "Winnie The Pooh And Tigger Too," "Winnie The Pooh And The Blustery Day," "Winnie The Pooh And The Honey Tree," "Walt Disney Comedy Magic Review."

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- ☒ ITALY
- ☒ FRANCE
- ☒ THE YEAR IN MUSIC & VIDEO
- ☒ #1 AWARDS

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	52	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimer Home Video 059	Jane Fonda	1985	NR	\$19.95
2	2	66	THE SOUND OF MUSIC ▲	CBS-Fox Video 1051	Julia Andrews Christopher Plummer	1965	G	\$29.95
3	4	4	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Preston Shirley Jones	1962	G	\$24.95
4	13	63	ALICE IN WONDERLAND ▲	Walt Disney Home Video 36	Animated	1951	G	\$29.95
5	8	2	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimer Home Video 070	Jane Fonda	1986	NR	\$29.95
6	7	37	ALIEN ▲	CBS-Fox Video 1090	Sigourney Weaver Tom Hanks	1979	R	\$29.95
7	6	5	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. B0350	Robert Redford Meryl Streep	1985	PG	\$29.95
8	3	36	AMADEUS ▲	HBO/Cannon Video TV24997	Tom Hulce F. Murray Abraham	1984	PG	\$29.95
9	9	233	JANE FONDA'S WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimer Home Video 042	Jane Fonda	1982	NR	\$19.95
10	10	19	KATHY SMITH'S BODY BASICS ●	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	\$29.95
11	5	3	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Kick Notta Richard Dreyfuss	1986	R	\$29.95
12	15	4	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	\$29.95
13	4	13	PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimer Home Video 509	Rebekah Armstrong	1986	NR	\$35.95
14	11	21	BACK TO THE FUTURE ▲	Amblin Entertainment MCA Dist. Corp. B0156	Michael J. Fox Christopher Lloyd	1985	PG	\$19.95
15	17	30	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	\$29.95
16	RE-ENTRY		MARY POPPINS ●	Walt Disney Home Video 23	Julia Andrews Dick Van Dyke	1964	G	\$29.95
17	14	3	THE JOLSON STORY	RCA/Columbia Pictures Home Video 6-20686	Larry Parks Evelyn Keyes	1946	NR	\$29.95
18	NEW►		9 1/2 WEEKS	MGM/UA Home Video 800973	Michelle Rourke Kim Basinger	1986	R	\$29.95
19	18	100	JANE FONDA'S PRIME TIME WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimer Home Video 058	Jane Fonda	1984	NR	\$29.95
20	24	25	WEST SIDE STORY ▲	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	\$29.95
21	RE-ENTRY		AN AMAZING ERA: THE NEW YORK METS 25TH ANNIVERSARY	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	\$19.95
22	16	3	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R	\$29.95
23	22	65	PINOCHIO ●	Walt Disney Home Video 239	Animated	1940	G	\$29.95
24	NEW►		MARNIE	Universal City Studios MCA Dist. Corp. B0156	"Tippi" Hedren Sean Connery	1964	PG	\$29.95
25	38	27	THE KING AND I ▲	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	\$29.95
26	27	50	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Edie Murphy	1983	R	\$29.95
27	20	82	GO WITH THE WINDO ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	\$19.95
28	12	4	F/X	HBO/Cannon Video TV23769	Bryan Brown Brian Dennehy	1986	R	\$29.95
29	25	48	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 81100	Kathy Smith	1984	NR	\$29.95
30	26	29	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	NR	\$29.95
31	29	56	PATTON ▲	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	\$29.95
32	37	20	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	\$14.95
33	32	3	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R	\$29.95
34	39	10	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 458	Animated	1965	G	\$14.95
35	23	2	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13	\$29.95
36	21	5	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton George Takei	1986	PG-13	\$29.95
37	34	18	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	Arista Records Inc. MCA Video 6-20631	Whitney Houston	1986	NR	\$29.95
38	35	3	WILDCATS	Warner Bros. Inc. Warner Home Video 11563	Goldie Hawn	1986	R	\$29.95
39	31	122	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimer Home Video 051	Jane Fonda	1984	NR	\$29.95
40	30	2	8 MILLION WAYS TO DIE	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1984	R	\$29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested retail price of \$24.95 or \$29.95; platinum certification for 150,000 units or suggested retail price of \$24.95 or \$29.95; multi-platinum certification for 300,000 units or suggested retail price of \$24.95 or \$29.95. ▲ RAA platinum certification for theatrical films, sales of 150,000 units or suggested retail price of \$24.95 or \$29.95; multi-platinum certification for 300,000 units or suggested retail price of \$24.95 or \$29.95. * Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Title Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million or \$2 million for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF: Short-form, LP: Long-form, C: Censored, Q: Documentary.



Mets Go Gold. Vestron Video's recent release of the 30-minute music video "Let's Go Mets" has already gone gold; the Recording Industry Assn. of America has certified the title. Celebrating the event are Mets pitcher Roger McDowell, Jon Pasterger, president of Vestron, and Drew Sherman, director of marketing for the Mets.

From Former Album Producer Vintage Hendrix Out

BY JIM MCCULLAUGH

LOS ANGELES Alan Douglas, a veteran producer perhaps best known for his brief but memorable album production work nearly 20 years ago with Jimi Hendrix (in tandem with Chip Branton for *Are You Experienced?*), has moved into the home video business, forming Douglas Video Corp.

'Young kids will buy those tapes'

Since its inception a year ago, Douglas Video Corp. has placed two home videos on the market and has several more in preproduction.

Douglas' two home video music titles, distributed through Sony as Sony Video Software EPs, are a 26-minute video called "Jimi Hendrix: Johnny B. Goode" and a 30-minute piece called "George Clinton And Parliament Funkadelic: The Mothership Connection, Live From Houston."

Both of these home tapes have accompanied soundtracks, available in LP or cassette on Capitol, with music that exactly parallels the videos.

The Hendrix tapes were filmed in locales like the Atlanta Pop Festival and feature such acts as "Are You Experienced?," "Johnny B. Goode," "All Along The Watchtower," "Art Attack," "The Star Spangled Banner," and "Voodoo Child."

Although the footage is vintage, great pains have been taken to make the sound on the videos state-of-the-art. "Why not extend the merchandising opportunities?" asks Douglas. "I went to Don Zimmerman, president of Capitol, and he liked the idea of the videos having corresponding LPs and cassettes."

Similarly, care was taken with the sound for the Clinton tape. (Douglas characterizes himself as the group's official "funk consultant.") The band had been in the habit of shooting its own footage for a number of years. It turned over much of this to Douglas for use in the project.

The songs include "Let's Take It Easy," "Do That Stuff," "Mother's Connection," "Doctor Funkenstein," "Get Off Your Ass And Jam," "Night Of The Thumpass People," "Atomic Dog," and "Double Oh/Oh/Bulletproof."

Douglas says he is also preparing additional Hendrix footage for yet another tape.

Also forthcoming is an Alice Cooper tape, to include "chose excerpts" from an older, 30-minute video, "Welcome To My Nightmare," which hit the market several years ago for \$50. Douglas plans to convert it into a Sony EP with accompanying LP and cassette soundtracks as well, now that the home video market has matured.

"The music video business is the record business all over again," he says, "but this time with more opportunity. Young kids will buy those tapes once the technology advances a little bit more and the price points come down. And these are conditions that are already taking place."

But Douglas says he won't stick primarily to vintage artists or even strictly to music. Also in preparation is a workout tape Douglas believes is innovative enough to capture consumer attention despite the plethora of titles already available in the genre.

Douglas, of course, is known for his work beyond Hendrix. He has produced a number of jazz artists, including Duke Ellington. Douglas has also had record, film, book, and television projects.

Howard Jones Single Hinges On Unusual Clip

BY JIM BESSMAN

NEW YORK Elektra Records and Howard Jones are using an innovative videoclip to emphasize the artist's new look, sound, and target audience on the release of his third album for the label.

The xerographic video for the album's leadoff single, "You Know I Love You... Don't You," was directed by Wayne Isham and produced by Jay Rowe for The Company.

Expanding upon the techniques used in Jones and Isham's previous video collaborations—the clip for "Like To Get To Know You Well" and the concert videocassette "Dream Into Action"—the new clip fades back and forth between live action and xerography. The latter is a process that calls for xeroxing the original 35mm live action film frames so they can be hand-colored and animated on xerox paper. The xerox paper artwork is then re-filmed on 35mm.

The procedure allows for striking graphic effects. For example, "You Know I Love You" features colored musical notes popping off a sheet of manuscript paper and jumping into an ink pot, and a musical staff spewing out of a car's exhaust pipe.

"Howard loved what we did with

the Cars in "You Might Think" and wanted something that would be as visually arresting," says Robin Sloane, Elektra's director of video. "He also wanted something with more of an edge than his last video because the record itself has more of an edge."

Sloane says the label's objective

'After the song is gone, the video lives on'

was to "show a different side" of Jones. "We wanted to show he isn't just a pop artist with a lot of hit singles, but an extremely proficient and serious musician with a lot more depth than people realize."

"You Know I Love You" shows Jones dressed as a "heavy metal guy," driving a black Corvette convertible and sporting a different look than in his previous clips. Also, says Sloane, the clip attempts to overcome one problem perceived by the label—because Jones is a keyboardist, audiences often don't think of him as a front man.

Thus, the clip contains a 10-second segment showing Jones playing a portable, guitarlike keyboard. An-

imated notes spin out of the instrument and gently poke him in the stomach during a special video-only soundtrack mix created by the record's producer, Arif Martin.

"We set it up so that Howard is like the master of the kingdom, and every time he plays keyboard, something funny and unusual happens to him." Humor is an important component in the clip, Sloane adds.

Jones spent a lot of time in the U.S. while making the album and is aware of the importance of a hit video, says Sloane.

"He'll have a hit single anyway."

"But a good video can get attention and take an artist to another level in sales and income. That's what we're after here." Sloane says the clip should help broaden Jones' appeal to album radio.

Says Jones: "I like videos, though I don't like most of the videos I see, and I don't think the medium is used to its best. But personally, I love making videos—right from my first

single, video all seems a part of it, really. It's not just something that's been tacked on. I think it's a great way of getting over ideas and working visually."

According to Sloane, Jones' new clip was not one of the "cheaper" ones produced by Elektra. But, she adds, the video "cost a fraction" of the reported budgets for recent video extravaganzas from other labels.

Spending money is not the key to creating an outstanding video, Sloane says. Rather, the amount of preproduction planning time is crucial.

"Making a video is a time-consuming collaboration, not a last-minute solo effort," she says. "We've seen an education process over the last two years, which has got the message across that you just can't deliver a record and then start working on the video. You have to sit down with the artist well beforehand, choose the director, and decide the direction in which

you want to go with the clip."

In Jones' case, this was relatively easy because he spent much of his time recording and mixing the "One To One" album in Atlantic Studios here and was able to meet with Sloane during the summer. She says she's planning a trip to the U.K. to hold video preproduction meetings with Simply Red, although the band's record isn't due until the spring.

"You can't just make a three-minute commercial for a single without any relevance to the artist's overall career and image," Sloane says. "After the song is gone, the video lives on."

Howard Jones discusses his new album and his next tour... see page 22

Video Track

NEW YORK

NOTED VIDEO DIRECTOR Zbigniew Rybczynski created Lou Reed's video for "The Original Wreck" the second single from his latest RCA album, "Mistral." It is said revolve around the zany exploits of a group of men who roam around Manhattan's Soho district "putting hapless individuals into their original clothing wrappers." New York Jet Marty Lyons and Baby June Holzer make cameo appearances. Stuart Samuels and Eric Trigg produced for Zbig Video, Ltd. Jack Jarkus and Rybczynski served as cinematographers.

LOS ANGELES

LONDON-BASED Live Productions just opened a U.S. branch in Los Angeles. The two-year-old production outfit is said to be one of the most successful in the U.K., having produced clips for artists such as Billy Idol, the Cars, Heart, Black Sabbath, Janet Jackson, Stevie Ray Vaughan, Sheila E., Billy Ocean, and Bryan Adams. Video in chief Luc Roey will oversee both operations. Newly named managing director Nery Healy will represent video directors Jeff Stein, D.J. Webster, and Bryan Jones. Vivid is located at 1143 Sierra Ave., W. Los Angeles, Calif. 90069; 213-278-0355.

Rock veteran Zipp's video for "Cry For Love" was directed by Julien Temple, whose credits include clips for the Rolling Stones, David Bowie, and the Kinks. It was shot on location underneath the Terminal Island Freeway located in L.A.'s industrial section, which Temple describes as "a wasteland of American

dreams." The conceptual piece also features several of Pop's expressionistic paintings. Amanda Pirie produced. The video supports the first single off his new A&M album, "Blah Blah Blah."

The Company finished a clip for CBS recording artist Jean Beauvoir's new single "Missing The Young Days." Directed by Mel Bradford, it's a performance piece that employs unusual visual graphics. Jay Rowe produced.

OTHER CITIES

CHRISTIAN ROCK GROUP DEMGARM's video for "Every Moment" is a conceptual clip that is said to spotlight the efforts of the Mission Aviation Fellowship, a third world relief organization. Directed by Marius Penczner, it was filmed on location over a four-week period in the U.S. and Africa. Ardent Teleproductions of Memphis, Tenn., produced. The clip supports the band's new album, "Street Light."

Let it be known that not only MTV has exclusives! Hit Video U.S.A., the 24-hour music video broadcast station, recently world-premiered clips for ZZ Top's "Vexed Fly" and Toto's "I'll Be Over You." Other activity at the network's dedicated channel included guest appearances by Bruce Hornsby, Keel, and Linda Moleksi.

Edited by BILLY MOSKES

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.



Back To School. Warner Bros. artist David Pack was joined by some friends during the taping of a segment of "Rockschool," a BBC production. Pictured at the taping are, from left, Michael McDonald, Arif Martin, Pack, and James Ingram.

2-Year-Old DMV Features Live, Conceptual Clips Dallas Channel Showcases Local Bands

BY CHARLENE ORR

DALLAS Despite tough times lately for many small local music video producers, Dallas Music Videos (DMV) says it is looking to a bright future through programming exclusively local talent.

The 2-year-old public-access cable show, aired via Dallas-based Heritage Cablevision, is specifically tailored for "no-budget" bands to get television exposure, says Kathy Blaylock, the show's executive producer. The show DMV runs for one hour at 9 p.m. (CST) Tuesday nights and is repeated Friday and Saturday evenings at midnight.

"We've been on the air since 1985, and we've grown so much in these

time because there's a need, a demand," says Blaylock. "People get tired of MTV's rotation, and many times, our local bands' music is just as good."

Conceding that DMV obviously cannot compete with MTV, Blaylock says the show offers an alternative. "Ours is a program for local musicians—not national acts or superstars appear on the show. The only similarity to MTV is the format, and someone had to come up with that," Blaylock says. "We go after the independents, the great deal of undiscovered talent in Texas that needs this medium to promote themselves."

DMV runs everything from audition tapes and live gig clips to con-

ceptual videos from such bands as the Source, Nothin' Fancy, and the Nelsons to better-known Texas acts like Bugs Henderson and Robert Lee Kohn.

"The idea is to let the public see what these bands are trying to see in their music and not what some producer is trying to say when he takes a song and adds his own meaning," says Blaylock.

The show has spawned DMV Productions Inc., a production company for bands that do not have video product. Blaylock says that the firm will work on "very limited" budgets and will not make a video without significant creative input from the artist.

(Continued on next page)

ideo music

New Videoclips

Reagan Jr. & Bernhard Set For CMJ Show

NEW YORK The odd couple of Ron Reagan Jr. and Sandra Bernhard is set to host the 1986 New Music Awards on Saturday (1) at the Twelfth Rose Theater (formerly the Savoy) here. The fourth annual awards show, produced by CMJ, will be taped for a national television broadcast.

While not all the presenters and performers for the show have been set, some interesting choices have already been confirmed. Award presenters include Yoko Ono, Run-D.M.C., George Clinton, David Johansen, and Tony James of Sigue Sigue Sputnik. Performers who have agreed to appear include jazz vocalist Bobby McFerrin, Jason & the Scorchers, and Gene Loves

The show's producers say that Lou Reed will be this year's inductee into the New Music Hall of Fame.

The New Music Awards show was televised last year by MTV. This year, USA Network, which reaches 31 million homes through its 6,500 affiliates, will air the show twice, at 8 p.m. on Nov. 10 and at 11 p.m. on Nov. 14.

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable) label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ANGST
Some Things (I Can't Get Used To)
Mending Hat:557
Lisa English
Lisa English

BAO BRAINS
Hired Gun
Against / SST
Cindy Keeler / C Films L
Kurt Feldman

BLACK FLAG
In My Head
Who's Got The 10¹/₂?
John Hart
Randy Johnson

CROWDED HOUSE
Don't Dream It's Over
Crowded House/Capitol
Andrew McPhail; Meaningful Eye Contact
Alex Proyas

FIREHOSE
Brave Captain (Live)
SST
Bob Johnson
Bob Johnson

GIRLS NEXT DOOR
Baby I Want It
 Girls Next Door / MTV
 Alan Bernard, Mary Matilyn
 Cake Savs

THE GRAPES OF WRATH
Misunderstanding
September Bowl Of Green/Capitol
Alan May, Keith Parsons, Dermot Shane/Netwerk
Joel Woods

OMD
(Forever) Live And Die
The Pacific Age/A&M
Design Art
Larry Williams, Leslie Libman

PAINTED WILLIE
Upside Down Town/Little Red Book
Live From Van Nuys/557
John Hart
Randy Johnson

POLICE
Don't Stand So Close '88
 Every Breath You Take, The Single
 Godley & Creme
 Godley & Creme

LOU REED
The Original Wrapp
New Sensations/RCA
Shirley Simons, Eric Trigg
Dino Rybczynski

LIONEL RICHIE
Love Will Conquer All
 Dancing On The Ceiling/Melba
 Stanley Donen, Douglas M. Sisk
 Stanley Donen

JOE STRUMMER
Love Kills
 Sid And Nancy (Soundtracks)/MCA
 Initial Pictures Limited
 Alex Cox

TRIUMPH
Somebody's Out There
The Sport Of Kings/MCA
Craven Productions
Don Allan

THE VENETIANS
So Much For Love
Casting: The Lyons/Chrysalis
Alex McPhar/Mustangful Eye Contact
Alex Proyas

WORLD PARTY
Ship Of Fools
Private Revolution/Chrysalis
Denny Nuñez/Chrysalis
Jeff Baynes

A slew of artists are names in the

... see

 MTV		RAMMING		WEEKEND ROTA- TION
This report does not include videos in recurrent or oddie rotation.				
VIDEOS ADDED THIS WEEK				
	ACENT GORGE FILL IN THE RAIN <i>Engels</i>			NEW
	B-S-2S THE GIRL FROM PRINCE EDWARD IS GREENLAND <i>Warner Bros</i>			NEW
	DOCTOR & THE MERCER <i>Warner Bros</i>			NEW
	GIENE LOVES JEEZEL <i>Debut</i> <i>Guthrie</i>			BREAKOUT
	GENERAL POLICY: TOO MUCH DO NOTHING... I B S			LIGHT
	GERONIA SAYS HELLO TO YOURS <i>Y&S</i>			MEDIUM
	DARTY MALL FOOOLISH PRIDE <i>Debut</i>			POWER
	THE GLE OF MAN <i>Capitol</i>			BREAKOUT
	HOWARD JONES: YOU KNOW LOVE! DON'T YOU? <i>Eavies</i>			POWER
	ROB JUNGIALAS: MEMPHIS THING <i>EMI</i>			BREAKOUT
	THE HONORS: SCRAMBLING IN THE NIGHT <i>Amis</i>			LIGHT
	MAM: SONG IN MY HEAD <i>Debut</i>			BREAKOUT
	MOLDS: COLOGATION <i>Capitol</i>			POWER
	NEW ORDER: BEANME LOVE TRIANGLE <i>Warner Bros</i>			LIGHT
	BE NDRIST: SET THE NIGHT <i>Eavies</i>			POWER
	THE NEW POWER GENERATION: AHEAD			POWER
	LOU REED: THE ORIGINAL WRAPPER <i>RCA</i>			BREAKOUT
	LOMBE: RICHIE: LOVE WILL CONQUER ALL <i>Monson</i>			MEDIUM
	REINANE: REINANE: JOEY <i>Amis</i>			POWER
	ROD STEWART: EVERY BODY GET MY HEART <i>Warner Bros</i>			MEDIUM
	WEIRD AL YANKOVIC: LYING WITH A HERNA <i>CBS</i>			POWER
	A NA: I'VE BEEN LYING TO YOU <i>Warner Bros</i>			5
	THE COMMANDERS: DON'T LEAVE ME THE WAY MCA			5
	THEY'RE THINKING THOUGH IN MY SIDE <i>RCA</i>			5
	ELTON JOHN: HEARTACHE ALL OVER <i>Guthrie</i>			5
	MONIES: DANCEWAVE <i>Amis</i>			5
	THE BUTTEFL: ALL CRIED OUT <i>Columbia</i>			5
	POLICE: DON'T STAND SO CLOSE TO ME <i>BM</i>			5
	THE PENTERS: DON'T GET ME WIDING <i>Warner Bros</i>			5
	HAND CHING: EVERYBODY HAVE FUN <i>Guthrie</i>			4
	*BANGLES: WALK AN EGYPTEAN <i>Columbia</i>			8
	BEACH BOYS: CALIFORNIA DREAMING <i>Capitol</i>			8
	BEH: YOU GOT A LOVE <i>Amis</i>			8
	DAVID: WELCOME TO THE BLOOMSTOWN <i>A&M</i>			10
	*ARETHA FRANKLIN: JUMPIN' JACK FLAME <i>Arista</i>			10
	THE BONES: THROUING IT ALL <i>Amis</i>			10
	GLASS TIGER: DON'T FORGET ME (WHEN I'M GONE) <i>EMI</i>			11
	THE BLOOD: HUMAN <i>Amis</i>			13
	*MILLI JOEL: IT'S A MATTER OF TIME <i>Columbia</i>			13
	*JOURNEY: GIRL CAN'T HELP IT <i>Columbia</i>			13
	THE LONG LAUNCH: TRUE COLORS <i>Capitol</i>			13
	*LOVEBOMB: HEAVEN IN YOUR EYES <i>Columbia</i>			13
	*DOAN: REMEMBER: SAKI ME HOME <i>TWISTOT</i> <i>Columbia</i>			13
	NO SHOTS: POINT OF NO RETURN <i>Capitol</i>			13
	*DAVID LEE ROTH: DODGE CHASE <i>Warner Bros</i>			13
	*PLAYING DEAD: WILD WILD LIFE <i>Capitol</i>			13
	*STEVE WINWOOD: FREEDOM OVERLAP <i>Amis</i>			13
	*ZZ TOP: VELCRO FLY <i>Warner Bros</i>			7
	*MELINDA CARLISLE: I FEEL THE MIDGE 11 B			5
	PETER CETERA: AMARYL: THE BEST THING I'VE HAD <i>Warner Bros</i>			5
	DORELLA: MONOPOLY <i>Capitol</i>			5
	SAMANTHA FOX: TOUCH ME <i>RCA</i>			5
	*CORBI: THAT I AM <i>Capitol</i>			5
	BURCH: HATHORS & THE RANGE: THE WAY IT IS <i>RCA</i>			5
	*BOLLY: DON'T: TO BE A LOVER <i>Chrysalis</i>			5
	*DON JOHNSON: HEARTLESS <i>Capitol</i>			5
	ROBERT: NEVER: CEST LA VIE <i>EMI</i>			5
	ODMO: FOREVER LOVE AND DIE <i>Amis</i>			5
	ERIC: COAST: I'MOTION IN MOTION <i>Guthrie</i>			5
	ROY: GOT FOR LOVE <i>Arista</i>			5
	SWATHERS: BEHIND THE WALLS OF SLEEP <i>EMI</i>			5
	MILLI: SQUAKER: LOVE IS THE HERO <i>Capitol</i>			5
	ANDY TAYLOR: WHEN THE RAIN COMES DOWN <i>MCA</i>			5
	THE TUBNEY: WHAT ABOUT YOU <i>Capitol</i>			5
	TOTO: I'LL BE OVER YOU <i>Columbia</i>			5
	TRUMP: SOMEBODY'S OUT THERE <i>MCA</i>			5
	TRIA: TURNER: TYPICAL <i>MCA</i>			5
	*NANANANANA: MORE THAN PHYSICAL <i>Mercury</i>			8
	ROBERT: JIMMY & THE CRISTALS: ROACHES <i>Capitol</i>			8
	JASON & THE SCORPIONS: 141 NERVOUS BREAKDOWN <i>EMI</i>			8
	THE K: KING: STAND BY ME <i>Capitol</i>			8
	USA: USA & THE CUBAN JAM: ALL CRIED OUT <i>Columbia</i>			

DMV SHOWCASES LOCAL BANDS

(Continued from preceding page)

Both Blaylock and producer Leigh Tranchin say they feel DMV could become a profitable music video show if the program can attract the right commercial sponsor.

"We're just now beginning to toy with the idea of trying to find a commercial station to carry the show," says Blaylock. "So many other music shows have tried and failed that we're taking our time, doing it slowly and, hopefully, right."

In the meantime, the show maintains its community-access cable status, and all DMV staff, crew, engineers, and on-air personalities work as volunteers.

One interesting touch added by

DMV in the past year is a live audience. According to Blaylock, the audience stemmed from a number of

people who were interested in working for DMV as well as the abundance of talent that would show up for the Tuesday auditions. The two groups became a "cheering section," and the studio audience was born.

DMV is filmed at the Richland Community College studio. In addition to airing clips, the VJs—usually Blaylock and Tranchin themselves—conduct interviews with band members and other guests, ask Texas music trivia questions for prizes, and inform viewers of local happenings and concerts. Call-in questions are also encouraged, Blaylock says.

Blaylock is realistic about the chances of ever having DMV picked up by commercial stations. "The

best thing about something like MTV is its slick, polished format," she says. "That's the way we have to be before we could go commercial. We still have our mistakes, especially being live. No station wants to take a chance on a rough production."

However, she says that several investors have shown interest in the show. "As we continue to expand and improve the production, someone is bound to notice the potential of a show like DMV."

Should that happen, would DMV continue to be loyal to local talent? Blaylock says it would, noting the importance of keeping to the program's original intent of helping expose "starving artists." She also says she'd like to see the DMV concept carried into other markets.

Of course, the "local band" music video show has already appeared in a number of markets and has not always met with great commercial success. Two examples of this situation are the recent deaths of Boston's V66 and Newark, N.J.'s U68. Both shows extensively programmed local talent and weren't able to generate enough revenue to stay alive.

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Producer Nichols Stars Digital Hardware Firm

BY STEVEN DUPLER

NEW YORK Noted producer/engineer Roger Nichols, who has worked with Steely Dan, Frank Sinatra, and Placido Domingo, has formed a new digital audio hardware manufacturing firm, Wendel Labs, in Canoga Park, Calif. The new company is developing a series of products based on Nichols' proprietary "digital percus-

200 Wendel Jr. units have been tested by artists like Stevie Wonder and Joe Walsh

sion replacement technology."

Heading up the engineering team at Wendel Labs' 3,000-square-foot facility in Jerry Garza's previously a New York-based studio engineer and computer designer. Nichols and Garza

first collaborated during the 1979 Steely Dan "Gaucho" sessions.

The name "Wendel" comes from Nichols' first hand-built drum machine. Constructed in 1976 at a cost of \$80,000, the first Wendel rhythm computer was used on Steely Dan recording sessions. But its price tag obviously made manufacturing the unit for sale prohibitively expensive.

Nichols later updated the technology with a second-generation machine, dubbed Wendel II. The drum unit's performance on "Gaucho" was so superlative that it was reportedly nominated for a Grammy Award by the National Academy of Recording Arts & Sciences (NARAS) before the nominating committee discovered the drummer wasn't a human being.

The first product to come out of Wendel Labs has already been unveiled—a low-cost version of the original Wendel called Wendel Jr. In the works are a dynamic controller, Wendel Jr. and a high-resolution 16-bit digital audio sampling device.

Wendel Jr. will sell for a sug-



Wendel Labs, the new firm owned by recording engineer/producer Roger Nichols, has introduced its first product, Wendel Jr. The digital drum computer is based upon proprietary percussion replacement technology developed by Nichols during his days in the studio with Steely Dan.

gered retail price of \$995, with tips set squarely in competition with units from established drum machine manufacturers such as Yamaha, Roland, and Korg.

Nichols' new machine uses ROM chips, loaded with digitally sampled percussion sounds, recorded by top session drummers. The ROM chips are housed in data cartridges called Wendel Carts. Once loaded into one of Wendel Jr.'s two cartridge slots, the samples are triggered by any number of sources, including live, prerecorded, or synthesized drum sound or MIDI signals.

Each slot can house separate

sounds or copies of the same sounds, with one cartridge slightly different in pitch. Wendel Jr. has the ability to recognize the two different input triggers and command the correct cartridge to replace the digital data.

Nichols says he already has a library of 50 of his personally recorded percussion sounds and plans to expand the selection continually. Each data cartridge sells for \$75. Wendel Labs also provides custom data-encoding services upon request.

Two hundred Wendel Jr. units have been beta-tested by a number of musicians and recording studios

since last year, including Stevie Wonder, Jeff Porcino, John Denver, Joe Walsh, Jeff "Skunk" Baxter, and Donald Fagen.

The firm has no timetable yet for the introduction of the next two products. The first is Wendel dmp, which will add real-time dynamic tracking capability and features custom metering, trigger sensitivity, and control circuitry. Suggested retail price for this rack-mounted unit is expected to be under \$750. Next in line is a PC-based digital sampler.

Johnson, Iglesias Are Clients Criteria In Rebound

BY TOM MOON

MIAMI Just one year ago, the only sounds emanating from once-busy Criteria Recording Studios here were cries of panic: Employees were worried about their paychecks, there were no future bookings, and the atmosphere was grim.

Now, with the help of a few big-gun clients like Julio Iglesias and Don Johnson, the studio is on the rebound.

"We fell on hard times there for a while," founder and studio president Max Eberman says. "But even then we were contemplating significant upgrades in quality, and the decisions we made then have paid off."

Eberman's resolve to pump more than \$600,000 into the studio—in the form of a pair of Solid State Logic 6000 Series E consoles and Mitsubishi 32-track digital recorders—was a move that has resulted in justifying itself. He says Criteria expects a "super fourth quarter," despite the fact that the last fiscal quarter is traditionally slow in south Florida recording.

Eberman points to a full schedule of block-booked projects ranging from Gregg Allman to Jason Priest to the King of Soul Machine. Additionally, producers Bill Szymczyk and Tom Allom are returning to the studio to work with and help develop young, new signed bands.

"It's a pretty broad roster," Eberman says. "What is particularly good about it is the number of people coming in who have had

success here in the past."

The twin SSL-configuration allows for tremendous amount of flexibility, he continues. The control rooms of the facility's two digital-equipped studios are identical. The downstairs room is used mostly for basic tracks and live recording, while the smaller upstairs studio is intended for overdubs and mixing. Criteria still offers three analog rooms of different size as well.

The studio is set up for "maximum versatility," says Joel Levy, Criteria's general manager. Eberman credits Levy with "turning around" the 39-year-old operation. "We can run around the clock. And since the console remembers everything, our clients can move around according to their needs. Our schedules can accommodate more projects," Levy says.

Don Johnson's Epic album was one project that put Criteria solidly back in the limelight this year.

"Don was in here most of the spring and summer," says Eberman, adding that the seeking record-tight security measures to ensure privacy. "He liked the room, and he and his people recognized the capabilities of the equipment."

In an interview earlier this year, Johnson said that he was "surprised" by the studio and intent to spread the word about it. "We let people know what kind of quality is down here. Most people think it's all just in New York or L.A., but there's real quality work going on down here."

NEW YORK

HALLOWEEN IS in the air at West 55th Street Studios, as TV ghost Zachary wraps up his rap single "Overdub At The Blood Bank" with producers Andy & Leslie Zeerling. Steve Rosenthal engineered, assisted by John Marino. Also there, folkie Bill Mulligan was in working on his upcoming album, produced by Fitz Rosenthal and Marino engineered again. Finally, Straightedge/Important act Attention is finishing up its new album. Bill Horwood is producing and Rosenthal is engineering, assisted by Frank Garza.

At Eras Recording, Hugh Forden produced Dorothy Louden's new album for DRG Records. And Earl Rook recently recorded his new album for Amaduro Records, with Questar Welsh at the board. Both records are due this month. Also there, the Brooklyn Tabernacle Choir is working on their new album through the end of the month. Ken Pennel is producing.

Run-D.M.C. was in at Secret Society Productions (Chung King House of Metal) with engineer Steven Ettinger. Also in is rapper MC Breeze, working with LL Cool J. Clio Award winner Dorothea Joyce teamed with songwriter Sheila Rae to produce a new national campaign for Bechtnut Baby Food at

Automated Recording.

LOS ANGELES

AT EVERGREEN RECORDING in Burbank, composer Elliott Lawrence was in working on music for the Emmy Awards show for NBC-TV. At the console was Ed Greene, assisted by Jim Behrendt and Rich Webb. Also there, composer Mike Post has been scoring episodes of "Hunter" and "The A-Team" for Stephen J. Cannell Productions and "Hill Street Blues" for MTM Productions. John Richards is engineering, assisted by David Marquette. Other television scoring projects at Evergreen include episodes of "Golden Girls," "Twilight Zone," "Webster," "Starman," "Valerie," and "Cagney & Lacey" for assorted networks and production companies.

Donna Summer was in at One On One Recording in North Hollywood with producers Rick Chudacoff and Peter Busetta. At the board was Duane Klein, assisted by Toby Wright. Also in was Rae Dawn Chong, cutting a song for the A&M soundtrack to the film "Soul Man." Kevin McCormick produced, and Gabe Veltri engineered, assisted by Wright. Max Carl was in doing vocals for his upcoming MCA album, co-produced by Arthur Barney. Dave Conway was at the board, assisted by Wright. Finally, Stanley

Clarke was in producing CBS Masterworks flutist Jim Walker. Cnsba Petros engineered.

At Sunset Sound Factory, Island artist Tom Waits is mixing an album of songs from his play "Frank's Wild Years." Biff Davis is at the board. The basic tracks were recorded at Universal Recording Corp. in Chicago by Waits and his band. Engineer for those sessions was Danny Leske. Album is due early next year.

There have been a number of recent major projects at Yamaha Research & Development Studio in Glendale: Depeche Mode was in working with producer Victor Flores and engineer Keith Cohen for Warner Bros.; Atlantic act Malice was in with producer/engineer Max Norman; Arista artist Patrice Ruhen was working with co-producer Charles Mims and engineer Barney Perkins; and Bobby Womack was producing his own MCA project, with Perkins engineering.

OTHER CITIES

YOUNG TR3 HAS completed two sides at Criteria Recording in Miami, produced by TD Priest. Enterprises, Steve Johnston engineered, assisted by Charles Dye.

All material for Audio Track should be sent to *AudioTrack*, 1515 Broadway, New York, N.Y. 10036.

Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

LONDON BRIDGE HAS opened up: The newest Seattle-based facility is **London Bridge Studios Inc.** The studio offers 5,000 square feet, with a 24-foot ceiling height; a custom Neve 8048 mixing console; Sony tape recorders; and an assortment of microphones and signal processors. The studio says its "international portfolio" of clients includes the **Flxx** and **Queensryche**, but it is also interested in "breaking Northwest acts."

TEN YEARS AFTER: One Pass Inc., the largest video production and postproduction facility in northern California, just celebrated its 10th birthday. The company was founded by **Steve Michelson** in 1976, and a year later **One Pass** became the first independent facility in the country "designed from the ground up around the then-new 1-inch videotape format," according to a company representative. The facility offers full-service video capabilities, including production crews and equipment for both film and video; a 45-foot mobile unit; **FlyPak**; telecine; and full editorial, audio sweetening, computer graphics, and 3-D animation facilities. **One Pass** has been twice named to the **Inc. 500** list of fastest-growing private companies.

TAKING SONY TO THE BANK: **Praxis Media Inc.**, South Norwalk, Conn., used some advanced video animation technology to shoot an "infomercial" for **C.R. Bard**, a manufacturer of hospital supplies. In order to work from the required perspective—the inside of a piggy bank—director **Chris Campbell**, executive producer **Dorria DiManno**, and line producer **Sandra Hammond** shot and edited the spot in **Palace Production Center's** 1-inch editing suite, making extensive use of the **Sony BVH-2500** camera.

A NEW HOME: Klass Video Corp., the major U.S. manufacturer of video projection systems, recently moved its administrative headquarters and research, engineering, and electronic manufacturing operations from Cambridge, Mass., to a new 102,000-square-foot facility in **Waltham**. The move puts the firm squarely in the middle of Boston's "silicon highway," **Route 128**.

SWINGIN' ON A STAR: For the past six months, **Howard Schwartz Recording** has been offering satellite communications services for recording sessions, and the response—particularly from the advertising community—has been excellent, according to the studio. Says **Michael Laskow**, studio manager: "We find that clients prefer the satellite [to phone patches] because the quality is almost indistinguishable from having all participants in one studio instead of a continent apart. It also eliminates waiting for next-day arrival of the tapes and is generally cheaper than flying the talent or producer cross-country."

Edited by **STEVEN DUPLER**

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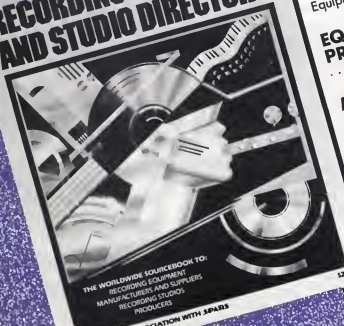
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TOP SPIRITUAL ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

TWEEK	4 WEEK	WEEK ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	29	★ ★ NO. 1 ★ ★ REV. M. BRUNSON/THOMPSON CHRISTIAN CHORUS REV. M. BRUNSON, 12 weeks at No. One	THERE IS HOPE
2	2	13	THE WILLIAMS BROTHERS MALACO 4405	HAND AND HAND
3	7	28	TRAMANE ASAP SP 05110	THE SEARCH IS OVER
4	9	13	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL 500.20151	I'M ENCOURAGED
5	3	77	DOUGLAS MILLER LIGHT 152875/LEACON	UNSPENAKABLE JOY
6	6	25	LOUISE CANOY DAVIS MALACO 4405	BETTER THAN BLESSED
7	5	53	SANDRA CROUCH LIGHT 152855/LEACON	WE'RE WAITING
8	11	11	DENISE WILLIAMS SWINROW 1121	SO GLAD I KNOW
9	11	16	THE WINANS QWEST 25344/VANDER ARDOL	LET MY PEOPLE GO
10	15	29	DARYL COLE FLUMICEL 7012	JUST DARYL
11	4	45	SHIRLEY CAESAR WFO 3291-AM	CELEBRATION
12	11	9	JAMES CLEVELAND PRESENTS: G.W.W. KING JAMES 25358A LIVE AT MIDSON SQUARE GARDEN	RENEW MY SPIRIT
13	26	13	CALVIN BRIDGES I AM 5994/LEACON	GLORIOUS DAY
14	9	65	DERRICK BRINKLEY TYGOT 11-B-3175	ROUGH SIDE OF THE MOUNTAIN
15	13	177	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA/ATLANTA 1420	DEDICATED
16	11	61	NICHOLAS COMMANO CBN 1003	THINGS ARE GOING TO WORK OUT SOMEHOW
17	16	11	REV. CLAY EVANS & THE FELLOWSHIP CHORUS SAYO 14773	SONGS OF PENTECOST
18	NEW	1	JESSE DUNN & WORLD OF PENTECOST CHORUS I AM 730051-001/LEACON	COME UNTO JESUS
19	11	57	CHARLES NICKS SOUND OF GOSPEL 500.145	HAVE MERCY
20	23	13	DOROTHY NORWOOD ATLANTA/ATLANTA 1421	GOD WILL MAKE THINGS ALRIGHT
21	23	57	EDWIN HAWKINS BETHPAGE 5587/LEACON	EVERYBODY DON'T KNOW WHO JESUS IS
22	23	57	THE TRUTHTEES MALACO 4410	SING A SONG
23	NEW	1	T.E.T.R.E.C. TYGOT 10-05358	SAY YOU BELIEVE
24	11	9	CANDI STATION J&B/CAR 810-2001	GIVING IT STRAIGHT TO YOU
25	26	11	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES JR 1503	MINISTRY OF MUSIC
26	NEW	1	REV. B.W. SMITH JR. PENTON PR 75200	I'VE GOT VICTORY
27	11	11	THE WILLIAMS BROTHERS MALACO 4400	I'M FREE
28	9	9	KING JAMES VERSION LIGHT 7-115-7018-3/LEACON	YOU DON'T HAVE NOTHING (IF YOU DON'T HAVE JESUS)
29	25	33	WALTER HAWKINS LIGHT 152875/LEACON	
30	30	5	REV. CHARLES NICKS JR. SOUND OF GOSPEL 500.20156	
31	11	33	HOWARD SMITH LIGHT 152860/LEACON	
32	28	11	THE JACKSON SOUTHERNAIRES MALACO 4406	
33	36	9	DELIVERANCE TYGOT 10-88815	
34	27	101	VANESSA BELL ARMSTRONG OWN 10 3625	
35	18	17	DOROTHY MOORE DELCO 39334-8	
36	NEW	1	BILLY PRESTON KING JAMES JR 8502-NEED SOUND OF GOSPEL	
37	36	61	THE CANTON SPIRITUALS J&B & BEE 0060	
38	NEW	1	ANGELIC GOSPEL SINGERS MALACO 4407	
39	21	21	THE GEORGIA MASS CHORUS SAYO 14773	
40	40	17	MYRNA SUMMERS SAYO 14734	

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GOSPEL
by Bob Darden

AS THE VARIOUS newspapers, news magazines, television newscasts, and entertainment magazines lately discover Christian music, I keep getting asked the same questions: Why now? Why not five years ago? Why not five years from now?

The easy answer is that the tenor of the country has changed, that the unfettered hedonism of the '60s and '70s has given way to an age of accountability. After all, it is hard to imagine U2, the Alarm, the Call, Charlie Peacock, Kujagoo, or even Simple Minds sharing the stage at Woodstock.

But even if that is true, it is only part of the answer. Good Christian artists have always been around. Deep budgets have not. Recording budgets of \$100,000 are still the exception rather than the rule in contemporary Christian music. It's hard for any artist—not how talented—to sound as good as \$30,000 as Fleetwood Mac has done on a cool \$1 million.

Why are people suddenly discovering Christian music? Because they're picky, because they're used to the best, and because—until recently—religious music didn't sound as good as the music they heard on the radio. With better budgets come better musicians, better producers, more studio time, better videos.

Here are some random examples of what I'm talking about:

★ Star Song recording artist Morgan Cryer recently shot his video "Pray In The USA" on location at the Lincoln Memorial, the Berlin Wall, across from a Czechoslovakian border patrol, and outside an Austin prison camp. The video, shot entirely on 35mm film, was directed by Sam Taylor, who did the "TV Dinners" and "Sharp Dressed Men" videos for ZZ Top.

★ Cynthia Clawson returned to Waxahachie, Texas, to shoot footage for a video to accompany her rendition of "Softly And Tenderly," from the film "The Trip To Bountiful." Footage from the movie, which

won an Oscar for Geraldine Page, will also be featured in the video. "Softly And Tenderly" is on Clawson's brilliant new Dayspring album, "Immortal."

★ T-Bone Burnett produced the latest album by Myrrh/LA artist Leslie Phillips. Burnett has produced recent albums by Los Lobos, Elvis Costello, the BoDeans, Marshall Crenshaw, and Tonic K.

A look behind Christian music's sudden popularity

• The enigmatic Mr. K., incidentally, joined a very select group of Christian artists when his first What? album, "Romeo Unchained," received a highly favorable review in a recent issue of Rolling Stone.

★ John Fischer's latest album for Myrrh/LA, "Casual Crimes," was produced by Victor LeComer (who has done synthesizer arrangements for the Pet Shop Boys, Cyndi Lauper, and Sheena Easton) and engineered by Dublin native Kevin Killen (whose engineering credits include U2, Peter Gabriel, and Howard Jones).

★ John Potoker served as co-producer on Michael W. Smith's hit Reunion album "The Big Picture." Potoker is best known for his remix engineering of releases by Paul McCartney, Phil Collins, and the Rolling Stones.

★ Randy Stonell's new Myrrh/LA album, "The Wild Frontier," features producer Dave Perkins (Smash Palace, Carole King), bassist Rick Cus (the Outlaws), and keyboard player Reese Wynans (Delbert McClinton and Stevie Ray Vaughan).

★ And finally, let's not forget Peter Cetera's smash duet with Myrrh's Amy Grant, "The Next Time I Fall."

JAZZ
PIECES

by Peter Keepnews

GIANTS REMEMBERED: The American Jazz Orchestra, which made its debut in May, begins its first full concert season at New York's Cooper Union on Friday (30). The repertory orchestra, directed by jazz critic Gary Giddins and pianist/composer/conductor John Lewis, will mark its return to action with a tribute to Benny Goodman.

A tribute to Goodman,
a memorial for Thad Jones

The concert will feature classic arrangements from the Goodman book by Fletcher Henderson, Edgar Sampson, and others as well as a clarinet concerto written by Bob Brookmeyer. The concerto, the first work written expressly for the AJO, was largely funded by a grant from BMI.

The AJO's next concert, set for Dec. 1, will include the work of G.H. Evans, Claude Thornhill, and Henry Threadgill. The orchestra, which recently received \$15,000 from the city of New York through the efforts of Manhattan Borough President David Dinkins, is also planning a tribute to Thad Jones.

Elsewhere, other steps are already being taken to perpetuate the memory of Jones—who, like Goodman, died this year. The cornetist/flugelhornist/composer/arranger/band leader's widow, Lis, has announced the establishment of the Thad Jones Society, the immediate goal of which is to raise enough money for a grave site and monument. Long-range plans include

assembling a complete library of Jones' arrangements and recorded works.

A minimum contribution of \$40 is requested of anyone interested in becoming a member of the Thad Jones Society. If you want to join or learn more about our organization, contact Jim Jones, Bayside/Jonespark 85, DR-3529 Farum, Denmark.

A NEW DISTRIBUTOR specializing in jazz has opened its doors in Miami. Perry-Jans Distributors, the brain child of industry veterans Bob Perry and Morty Jans, is currently handling about a dozen labels, primarily serving small stores in Florida. The company also plans to function as a one-stop for jazz product on Blue Note, Atlantic, and other major or majors-affiliated labels.

"We're concentrating on traditional jazz," says Perry, who also runs the Blue Note record store in Miami and hosts a weekly jazz/blues show on local radio station WDRA. "I'm not saying we wouldn't take on a fusion label, but we're more interested in the stuff that you don't hear a lot on the radio."

"There's no mystery to selling jazz records," continues Perry, whose lines include Muse, Xanadu, and the recently revived Vee Jay. "It's just a question of making the stuff available. People are a lot hipper than we give them credit for being."

Perry's plans include getting into the mail-order business, servicing the chains as well as the mom-and-pop, and eventually expanding beyond Florida. "People are starving for this music," he says, "and the people I'm working with live and breathe it."

Act III Productions, Inc. wishes it to be known that the proper credit of the composition, "The Ballad Of Paladin," as embodied in the motion picture entitled "Stand By Me" should be as follows:

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CLASSICAL

KEEPING SCORE

by Is Horowitz



MUSICAL CHAIRS: Shifting of key personnel at major classical labels continues, as each move opens yet another slot to be filled.

Latest news has Irwin Katz, RCA Red Seal marketing chief, moving over to CBS Masterworks to fill the post vacated abruptly a month or so ago by Christine Reed. Katz will assume the position of vice president, Masterworks adf, next week.

He leaves RCA after nine years with the label, following indications that he would be promoted there by Red

Key execs at major labels are playing musical chairs

Seal president Michael Emmerson to a VP slot, with marketing and sales responsibilities that would extend worldwide.

Before RCA, Katz was with CMS Records for a couple of years and earlier had retail experience at Discount Records under the late Marvin Saines. His musical credentials include playing trumpet in a number of major symphony orchestras, among them the Cleveland under George Szell, the Pittsburgh under William Steinberg, and the Detroit under Paul Paray.

At RCA, Emmerson says he may divide the responsibilities formerly handled by Katz between two executives. He's mulling separate marketing and sales Red Seal positions.

THE OPUS MAGAZINE Records Of The Year Awards, presented in New York Oct. 20, again ranged over a wide spectrum, concerned as usual with musical rather than commercial values. Only a couple of the al-

bums chosen enjoyed more than modest success over the counter.

Karen Moody of Deutsche Grammophon was at the awards party in Lincoln Center's music library to accept plaques for her label's recording of the Bruckner Symphony No. 8 by Carlo Maria Giulini and the Vienna Philharmonic and Rossini's "Il Viaggio A Reims" directed by Claudio Abbado. Other DG execs could not be there, said Moody, because they were at a party celebrating PolyGram's No. 1 Billboard chart positions in a number of repertoire areas.

Robina Young of Harmonia Mundi USA received the prize for the Milton Babbitt album performed by pianist Robert Taub. Taub and Babbitt were also present. Nancy Zannini of Philips accepted awards for the Berg Violin Concerto performed by Gidon Kremer and the Bavarian Radio Symphony under Colin Davis and Handel's "Solomon" directed by John Eliot Gardiner.

The Opus Award for a CBS Masterworks' two-piano Mozart-Schubert album, performed by Murray Perahia and Radu Lupu, was picked up by the label's Bonnie Barrett. Bob Hurwitz of Nonesuch accepted a plaque for Elliott Carter's "Triple Duo" performed by Fires Of London. In the historic category, Doris Soria received the award for a Metropolitan Opera issue of Verdi's "Simon Boccanegra." David Hall and David Hamilton were on hand to accept honors for "The Malpas Collection," a collection of historic reissues of vocal recordings dating from 1900-1904.

THE VLADIMIR HOROWITZ Chicago recital Sunday (26) will be broadcast live on WFMT. Mail response tickets was so strong that tickets were gone even before the box office opened at Symphony Hall. Word is that the pianist will not accept a fee.

SHANACHIE ROUTE

by Linda Moleski



SHANACHIE RECORDS of Ho-Ho-Kus, N.J., has opened Shanachie Distribution, based in Minneapolis, to service the region's one-stops and retail accounts better. The new operation will cover accounts in Indiana, Iowa, Illinois, Missouri, Minnesota, Wisconsin, Colorado, and the Dakotas.

"We opened it because we found that the distribution for one-stop labels was weak in the Midwest," says president Rich Nevins. "The distributors out there are glorified one-stops and are totally useless in terms of moving catalog product. So since they weren't doing an adequate job, we are attempting to do it ourselves."

The new arm is the company's first venture into the distribution market. Shanachie is still going through the traditional network on the East and West Coast, which are "more effective with catalog," says Nevins.

Shanachie's eclectic catalog includes reggae, Irish folk, and African pop titles by such artists as Rita Marley, Steeleye Span, Yellowman, and Bunny Wailer. In addition, Shanachie will distribute the country/bluegrass labels Sugarhill and Rebel/County, which, Nevins says, "shared our concern about the state of distribution in the Midwest."

Nevins says the company's goal is to have salesmen work with the area's retail outlets to develop the respective sections and convey the best of the three catalogs. "The salesmen will go into the stores and do inventories to see what's selling and what isn't," says Nevins. "Our objective is to have a constant flow of catalog."

Shanachie Distribution, headed by sales director Doug Ackerman, is located at 327 14th Ave. S.E. St. 11, Minneapolis, Minn. 55414. For more information call the company's director of promotion, Randall Grass, at 201-445-5561.

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SEEDS & SPROUTS: Moving Target/Celutoid Records recently celebrated the Spinal Tap's debut release "Sin 73," at Manhattan's Southern Funk Cafe, where the group treated partygoers to a live performance... Veteran metal act Motorhead's latest album, "Organicmatron," is reportedly doing extremely well for indie distributors. The record is on GWR/Profile... SST is scheduled to release its first CDs and, according to a

Shanachie sets up Midwest distribution arm

spokesman for the label, they're sure to "melt and spark many a prime stereo." Among them are Sonic Youth's "E.V.O.I.," the Meat Puppets' "Up On The Sun," Black Flag's "Who's Got The 10/10," and Husker Du's "Flip Your Wig"... Dunhill Compact Classics, one of the leaders in compilation disks, has just put out "The Real Blues Brothers." The project is filled with 60-plus minutes of cuts by such artists as John Lee Hooker, Jimmy Reed, Lightnin' Hopkins, and Memphis Slim... Macola is the latest indie label to get support from MTV, with Bobby, Jimmy & the Critters' clip for "Roaches." The song is a spinoff of the Times Social Club's summer hit, "Rumors"... For those of you New Riders Of The Purple Sage fans, Relix recently released "Before Time Began," which consists of early New Riders studio cuts featuring John Dawson, David Nelson, Jerry Garcia, Phil Lesh, and Mickey Hart. On the album's flip side is a series of experimental cuts dubbed "The Backwards Tapes."

Teldec Has 1.5% Increase in West German Market

BY WOLFGANG SPAHR

HAMBURG Teldec here has posted a 1.5% increase in its market share for the first half of 1986, compared with the same period in 1985. The company now commands 9.7% of West German record industry turnover.

While overall singles sales fell 7% here in the first six months of 1986, Teldec's singles sales were 81% higher than in the same period in 1985. The company expects cassette volume to be up 15% for the year as a whole, and even in the LP sector of the market, where industrywide sales have fallen by 7%, Teldec has performed better than the average with a mere 4% decline.

Thomas Stein, managing director, is far from bullish, however, pointing out that in 1986 Teldec accounted for \$50 million, or 22%, of the West German industry's total \$230 million turnover. Last year, it accounted for only \$100 million, or 14% of the industry's total.

Stein also foresees continuing problems for the German industry as a whole. "Buyers of soundcarriers are getting older, not younger, and over the years consumer expenditure on our products has fallen, not increased."

"The average four-person

household in the medium income group spends \$2,500 a year on entertainment, but only \$50-\$60 of that goes on records and tapes, which from our point of view is far too little," he says.

Part of the solution, in Stein's view, is to continue to offer the kind of material, including folk and brass band music, which appeals to older buyers. Though not particularly glamorous, these genres have been a mainstay of the business for decades, he says, and will continue to be so in the future.

Teldec is more optimistic for its own Direct Metal Mastering (DMM) technology, now in 20 countries and making strong headway in the U.S.

Manfred Atzert, managing director for technology, promises further technical developments in the coming months designed to assure the future of the analog disk despite the advent of CD and perhaps digital audio tape (DAT). Atzert also points out that Teldec's ample experience in digital tape transfer has confirmed the "degradation" that occurs after repeated use. "We believe the same about DAT is out of place," he says.

BY PETER JONES

LONDON PolyGram has surpassed WEA as the top singles producer here and WEA has topped PolyGram as the No. 1 album company, according to market-share figures for the third quarter. The statistics show that CBS, involved in a trade-rates dispute during this period, fell down to fifth place from fourth in both areas.

In the singles sector, PolyGram had a 13.7% share, followed by WEA (13.5%), Virgin (10.5%), RCA/Ariola (8.4%), CBS (7.4%), EMI (6.8%), and A&M (6.1%). In the previous quarter, April-June, the top three places were taken by WEA (13.4%), PolyGram (12%), and Virgin (11.1%).

In the third quarter of 1985, the top three were PolyGram (15.9%), EMI (14.3%), and WEA (13.4%). The top individual label in the singles category was A&M, with a 6.1% share, reflecting the chart-topping success of Chris De Burgh's "Lady in Red."

In the album listing for companies, WEA was tops with 16.1%, followed by PolyGram (15.7%), EMI (12.4%), RCA Ariola (10.1%), CBS (8.6%), Virgin (6.4%), and A&M (5%). In the order of the top three companies changing in the previous quarter, during which PolyGram had 18.8%, followed by WEA (12.7%) and EMI (11.4%). In the third quar-

ter of 1985, PolyGram topped the pack with 14.2%; WEA (12.7%) and EMI (11.4%) made up the rest of the top three.

The top individual label in the album category for the third quarter this year was EMI, with 5.3%, then Sire (5.2%) and Warner Brothers (5.1%).

CBS Records introduced its new trading terms in the U.K. on July 1, generating a storm of protest from the retail industry (Billboard, Oct. 18). At the company's annual sales conference in London recently, managing director Paul Russell admitted that "the changes didn't win us popularity. It lost us a few sales,

too."

At the height of the dispute, which has now been resolved, leading rackjobber Record Merchandisers refused to stock CBS product, as did some retail chains. Several majors, notably EMI and PolyGram, later followed CBS with revised trading terms.

Third-quarter top singles were, in order, "I Want To Wake Up With You," Boris Gardiner (Revue/Creole); "The Lady in Red," Chris De Burgh (A&M); "Don't Leave Me This Way," Communards (London). The top album artists were Madonna, Queen, and Chris De Burgh.

Vaughan Fails Finns

HELSINKI The Oct. 6 nonappearance of U.S. rock guitarist Stevie Ray Vaughan has angered the Finnish concert-going public, which was eagerly anticipating the show after two previous cancellations.

Vaughan was originally due to play here on May 23 and then Sept. 6, but neither show took place. Ticket buyers, about 1,600 of them, were promised a refund on Oct. 6, and virtually all of them held on to their tickets instead of

requesting a refund. The third concert was canceled just one day beforehand, causing much confusion, particularly for those planning to travel from well outside Helsinki.

Shawn, the promoter of the event, played a small advertisement in a local newspaper saying the show was postponed because Vaughan was ill, but that went almost unnoticed. There is talk of handing the matter over to the Finnish consumer ombudsman.

467 Criminal Proceedings In 1986

Video Piracy Crackdown In W. Germany

HAMBURG Video piracy is costing the West German industry almost \$200 million a year, according to GfK charters, managing director of copyright protection society GVG.

Forged movie copies, which flood the market during the six-month window before official video release, jeopardize not only the video business but also the whole basis of film finance, Schulze warns, because up to 25% of production costs are expected to be recouped from video rights income.

The scale of the West German anti-piracy effort is impressive. Some 1,473 criminal proceedings are pending to GfK charters, managing director of copyright protection society GVG.

The most modern technology is now employed by both the GVG and the police. With a data file on 16,000 movies, rights ownership and contract validity can be checked within 48 hours. According to Jochen Tietke, head of the GVG investigation department, this has enabled forgers from Panama and the U.S. to be cracked down, while good cooperation between police, public prosecutors, and the GVG has in some cases led investigators to the heads of criminal gangs.

However, GVG chairman Wolf-Dieter Grammatke, also managing director of RCA/Columbia here, be-

lieves judges are still too lenient with offenders despite last year's copyright amendment, the fact that piracy is now considered a public offense, and its proven links with organized crime.

To date, the highest penalty has been a suspended 21-month sentence. Pirates can pay fines of \$1,500 out of their petty cash, Grammatke says, noting that one convicted offender was caught again only

High technology used in search for pirated tapes

days later with 1,000 illegal tapes in his possession.

A further headache comes from locally based pirates whose illegal copies are made and stored in apartments and attics and offered to friends and local residents via photocopy lists. One library with 3,000 cassettes was uncovered in an auto factory, and GVG estimates there are more than 1,000 illegal neighborhood video libraries in all, most of them in industrial regions like Düsseldorf, Dortmund, and Stuttgart.

Distribution is highly organized. Within days of the theft of a film copy from a cinema, U-matic copies are in the hands of key pirates in major cities who duplicate further

copies on VCR equipment. Within a week the film is on sale, and up to 10,000 tapes may be sold at around 875 cents, causing enough damage to threaten the survival of legitimate suppliers.

To control the situation the GVG has developed an overall strategy, which includes increasing cooperation with similar bodies in neighboring countries and splitting West Germany into sectors. Highly popular movies are used by police and GVG investigators, themselves mostly former policemen, as bait to lure the pirates, and round-the-clock surveillance may go on for days.

Some 15 illegal libraries have already been uncovered and raided, and the risks for offenders are growing.

Established video outlets cannot afford to carry illicit stock because, according to Schulze, competitors watch for improbably spectacular offers and report them to the GVG. The society's experts can also examine a retailer's entire stock in a short time and pick out even the most cleverly pirated copies.

The Virgin Group is set to make a public stock offering ... see page 65

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MILAN

of the

BRITAIN

(Charting Music Week) As of 10/25/86

Last Week	This Week	SINGLES
1	1	EVER LOVER WIND JACK BERRY CBS
2	2	TRUE BLUE MADONNA SIRE
3	3	ALL LASS OF YOU CLIFF BRIDGES & SARAH BRIGHTMAN POLYDOR
4	4	IN THE ARMY NOW STATUS QUO VIRGO
5	5	YOU CAN CALL ME PAUL SIMON WARNER
6	6	WALK LIKE AN EGYPTIAN BANGLES CBS
7	7	MAIM ON SHINE FIVE STAR TUN
8	8	SHIBUBA PET SHOP BOYS PARLOPHONE
9	9	COULD LEAVE ME THIS WAY COMMUNARDS LONDON
10	10	MIDAS TOUCH MIDWINTER STAY GOLD
11	11	DOING EVERYTHING TO ME BOB GARDNER REVUE
12	12	TRUE COLOURS CYNDI LAUPER POLYGRAM
13	13	ALWAYS THINKING MARTIN KIBB INC
14	14	COULD GET ME WINDS WALKING WEA
15	15	THE WIZARD PAUL HADFIELD CBS
16	16	THE BEEN LOBBING YOU A-HA WARNER
17	17	THORNHORN BIDE EURYTHMICS RCA
18	18	WORD UP CAMEO UMG
19	19	WORLD BEAT YOUR MOUTH ADAM COPE BLAND
20	20	FOREVERLY LOVE DIME OMO VIRGO
21	21	GUYS AIN'T NOTHING BUT TROUBLE O JAZZ SET & FRESH THROCK
22	22	THINK FOR A MINUTE HOUSEMASTERS GO DISCS
23	23	MONTAGE BAY AMARU LONDON
24	24	ROCK WITH ME HALL & OATES THE NEWS CHRYSLER
25	25	DO NOT STAND SO CLOSE TO ME POLICE A&M
26	26	NEW TO HAVE AND TO HOLD CATHERINE SCOTT SARM
27	27	WE'RE A LONER BILLY TAYLOR
28	28	WE DON'T GET UP THERE OUR CLOTHES OFF AERIANE STEWART DISCOS
29	29	CLOSE TO YOU OWEN GUTTIERE BONGIOVANNI
30	30	AT WITH ME MUSEUM MERCURY
31	31	RUNNERS THE SOCIAL CLUB LONDON
32	32	THIS WAY WITH YOU A.M.C. CUTTING CREW SIREN
33	33	(JUST) DUSTED IN BY OUR CARS CUTTING CREW SIREN
34	34	WEAVES THE THROCKERS EPC
35	35	LOVE CAN'T TURN AROUND FAIRLY JACKMASTER FUNK DJ INTERNATIONAL
36	36	YOU KEEP ME HANGING ON KIM WILDE A&M
37	37	NEW TAKE MY BREATH AWAY BERLIN CBS
38	38	NEW SHOWING OUT MEL & A&M SUPREME
39	39	NEW HONDERLAND PAUL YOUNG CBS
40	40	NEW LIVIN' A PRAYER BON JOVI VIRGO

Last Week	This Week	ALBUMS
1	1	PAUL SIMON GRACELAND WARNER
2	2	A&A SCOUNDRELS DADS WARNER
3	3	FIVE STAR ROCK AND STEEL TUN
4	4	MADONNA TRUE BLUE SIRE
5	5	EURYTHMICS REVENGE RCA
6	6	HARDER THE HEARTER CASH VIRGO POLYDOR
7	7	CAMEO WORLD UP UMG
8	8	TO KARANNA/CARRERA/VAUGHAN SOUTH PACIFIC CBS
9	9	NEW ULTRAVOX LOVE DANCE VIRGO
10	10	NEW HOWARD JOES ONE TO ONE WEA
11	11	VARIOUS 'NIGHTS THAT'S WHAT I CALL MUSIC 7' EM VIRGO
12	12	COMMUNARDS
13	13	ORIGINAL SOUNDTRACK TOP GUN CBS
14	14	NEW LONDON DANCE L.A. GO DISCS
15	15	IRON MADONNA SOMEONE TO WATCH EM
16	16	DRE STRAITS BROTHERS IN ARMS VIRGO
17	17	OUTEN & KINCHADISC UMG
18	18	NEW NUTLEY LEWIS & THE NEWS FOR CHRYSLER
19	19	CHIPS DE BURGH INTO THE LIGHT A&M
20	20	STATUS QUO IN THE ARMY NOW VIRGO
21	21	NEW SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M
22	22	NEW PET SHOP BOYS PLEASE PARLOPHONE
23	23	NEW WHAM THE FINAL CBS
24	24	TINA TURNER BREAK EVERY RULE CAPITOL
25	25	LOHREL RHINE DANCING ON THE CEILING MOTOWN
26	26	GENESIS INVISIBLE TOUCH ATLANTIC WEA
27	27	NEW WHITNEY HOUSTON ARISTA
28	28	LOGGIE INDR JAZZ VIRGO
29	29	NEW CYNDI LAUPER TRUE COLOURS POLYGRAM
30	30	NEW A&A HUNTING HIGH AND LOW WARNER
31	31	NEW TALKING HEADS TRUE PICTURES EM
32	32	NEW OMO THE PRACIFACE VIRGO
33	33	VARIOUS THE POWER OF LOVE WESTFEST
34	34	BILLY BRIDGES THE SOCIAL CLUB LONDON
35	35	NEW ORDER BROTHERHOOD FACTORY
36	36	NEW SIMPLY RED PICTURE BOOK ELKTRAX
37	37	NEW GREEN GREATEST HITS VIRGO
38	38	NEW BOSTON THIRSTAGE WEA
39	39	VARIOUS THREE STAGES 18 THREE STAGES
40	40	BRITAIN BEST ROCK MUSIC STAGE LIFE 20 GREAT HITS 10

CANADA (Courtesy The Record) As of 10/16/86

SINGLES
1 TAKE MY BREATH AWAY BERLIN CBS
2 RUNNERS THE SOCIAL CLUB LONDON
3 SPIRIT IN THE SKY DOCTOR & THE MEDICS VHS WEA
4 WALK THIS WAY RUN-DMC LONDON/VIRGO
5 VENUS BANANARAMA VIRGO
6 STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSLER
7 TRUE COLOURS CYNDI LAUPER POLYGRAM
8 I AM BY YOUR SIDE CORNEY CARROLL VIRGO/CAPITOL
9 TYPICAL MALE TINA TURNER CBS
10 DANCING ON THE CEILING LOHREL RHINE MOTOWN
11 FRIENDS AND LOVERS GLORIA LORRA & CARL ANDERSON CBS
12 GLORY OF LOVE PETER CETERA WEA
13 SOMEDAY GLASS TIGERS WEA
14 HEARTBEAT DON JOHNSON EPC
15 THE LADY IN RED CHRIS DE BURGH A&M
16 PAPA DON'T PREACH BILLY JOEL COLUMBIA CBS
17 HIGHER LOVE STEVE WINWOOD BLAND WEA
18 MATTER OF TRUST BILLY JOEL COLUMBIA CBS
19 WHEN I THINK OF YOU JANET JACKSON A&M
20 MISKERYMAN MAN EURYTHMICS RCA

ALBUMS
1 NUTLEY LEWIS & THE NEWS FOR CHRYSLER
2 MADONNA TRUE BLUE SIRE WEA
3 TINA TURNER BREAK EVERY RULE CAPITOL
4 CORNEY CARROLL FIVE STAR VIRGO/CAPITOL
5 SOUNDTRACK TOP GUN COLUMBIA CBS
6 LOHREL RHINE DANCING ON THE CEILING MOTOWN
7 GENESIS INVISIBLE TOUCH ATLANTIC WEA
8 CYNDI LAUPER TRUE COLOURS POLYGRAM
9 BAKAMADRA TRUE CONFESSIONS POLYGRAM
10 EURYTHMICS REVENGE RCA
11 BILLY JOEL THE BRIDGE COLUMBIA CBS
12 PAUL SIMON GRACELAND WARNER
13 EETER GABRIEL SO OFFERING WEA
14 STEVE WINWOOD BACK IN THE HIGH LIFE BLAND WEA
15 CHRIS DE BURGH INTO THE LIGHT A&M
16 IRON MADONNA SOMEONE TO WATCH EM
17 KIM MITCHELL SHAKY LIE A HUMAN BEING ALERT POLYDOR
18 BON JOVI SLIPPERY WHEN WE MEET VIRGO/CAPITOL
19 BOSTON THIRSTAGE WEA
20 NEW TALKING HEADS "TRUE STORIES" SIRE WEA

SINGLES
1 THE FINAL COUNTDOWN EUROPE EPC
2 RAGE NAROD FRANKIE GOES TO HOLLYWOOD BLAND/ARISTA
3 TAKE MY BREATH AWAY BERLIN CBS
4 TYPICAL MALE TINA TURNER CAPITOL
5 HOLIDAY BAP MC MIKER & DELEAY SWEN VIRGO/ARISTA
6 HONDA TRIC LEAVE THIS COMMUNARDS
7 NIMAN HUMAN LEAGUE VIRGO/ARISTA
8 THE LADY IN RED CHRIS DE BURGH A&M POLYDOR
9 HEARTBEAT HOLE CC CATCH VIRGO/ARISTA
10 HINNI SANDRA VIRGO/ARISTA
11 (FOR EVER) AND BEING VIRGO/ARISTA
12 TRUE BLUE MADONNA SIRE WEA
13 CAMOUFLAGE STAN HOGG VIRGO/ARISTA
14 SOME HEARTS ARE BUILT DIFFERENT VIRGO/ARISTA
15 NEW DRE SONNE VON BARBAROS THE FLIPPERS BLAND WEA
16 THE WAY IT IS CHRIS DEBURGH & THE RANGE RCA
17 TA TENDI MATIA BAZAR A&M INTERCOP
18 DANGER ZONE KENNY LOGGINS CBS
19 A QUESTION OF TIME (REMIX) DEDICHO MODE MULTI/INTERCOP
20 PANAMA WAKE UP WITH YOU BOBIS GARDNER CBS

ALBUMS
1 TINA TURNER BREAK EVERY RULE CAPITOL/EM
2 CHRIS DE BURGH INTO THE LIGHT A&M POLYDOR
3 SOUNDTRACK TOP GUN CBS
4 MADONNA TRUE BLUE SIRE WEA
5 EURYTHMICS REVENGE RCA
6 NUTLEY LEWIS & THE NEWS FOR CHRYSLER
7 ADL JARREAU 151 OR LOVER WEA
8 CHRIS REA THE WHEELER POLYGRAM
9 EUROPE THE FINAL COUNTDOWN EPC
10 BRUCE NEDBERY & THE RANGE THE WAY IT IS RCA
11 DRE SONNE VON BARBAROS THE FLIPPERS BLAND WEA
12 OMO FLIPPERS NUT WERE OK SEPHORAT NUTER BELLHORN
13 LOHREL RHINE DANCING ON THE CEILING MOTOWN RCA
14 THE HUMAN LEAGUE CASH VIRGO POLYDOR
15 TALKING HEADS TRUE STORIES EM
16 IRON MADONNA SOMEONE TO WATCH EM
17 PETER D'ABRUZZO THE WHEELER POLYGRAM
18 CHRIS REA "ON THE WHEELER" WARNER/CAPITOL
19 QUEEN A KING OF MAGIC EM
20 SAMANTHA FOX TOUCHED BY THE DEVIL TELDEC

FRANCE (Courtesy of Europa) As of 10/16/86

SINGLES
1 HOLIDAY BAP MC MIKER & DELEAY SWEN CARRERE
2 EYE LOVE ME JULIE PELLE CBS
3 LES DEMONS DE NEMAH BEAGLE FLAMENCA WEA
4 TOUGH ME (I WANT YOUR BODY) SAMANTHA FOX JVC/CARRERE
5 VILLE DE LUMIERE GOLD WEA
6 FLAMENCA SINGLES CARRERE
7 BRUCE FRANK CBS
8 THE FINAL COUNTDOWN EUROPE CBS
9 VENUS BANANARAMA VIRGO
10 J'VEUX PAS L'AUTOBIOGRAPHY BIBE CBS
11 VIVRE ALLELUIA JACQUES QUATREZ CBS
12 CEST PAS FACILE A BRICOLER POLYDOR
13 LES BRUNES COMPENT PAS POUR DES PRUNES LUDY POLYDOR
14 LIBERTINE MYLENE FARMER POLYDOR
15 L'ENTR'AIN JEANNAS PATHE
16 NUT SAVAGE LES ANVONS CBS
17 BOULE DE FLUPPER CORYNNE CHASTET POLYDOR
18 PAPA DON'T PREACH MADONNA WEA
19 OM L'AMOUR EMBASURE VIRGO
20 HUNTING HIGH AND LOW A&A WEA

AUSTRALIA (Courtesy Kent Music) As of 10/27/86

SINGLES
1 VENUS BANANARAMA VIRATION EM
2 YOU TAKE MY BREATH AWAY BERLIN CBS
3 STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSLER/FESTIVAL
4 DO NOT LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
5 MATTER OF TRUST BILLY JOEL CBS
6 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY RCA
7 TRUE COLOURS CYNDI LAUPER POLYGRAM
8 YOU CAN CALL ME PAUL SIMON WARNER WEA
9 BAD MOON WHEELS THE REDS CBS
10 LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
11 MAD ABOUT YOU BELINDA CARLISLE EPC/CBS
12 I COULD MAKE YOU LOVE ME WEA WEA CBS
13 WILD WILD LIFE TALKING HEADS EM
14 TRUE BLUE MADONNA SIRE WEA
15 DANCING ON THE CEILING LOHREL RHINE MOTOWN RCA
16 WALK THIS WAY LONDON LONDON POLYGRAM
17 THE DEAD HEART MIDWINTER GOLD
18 IN TOO DEEP GENESIS VIRGO/CAPITOL
19 DREAMS OF ORDINARY MEN DRAGON POLYDOR/POLYGRAM
20 SO MUCH SINTO POSSUM RCA

ALBUMS
1 PAUL SIMON GRACELAND WARNER WEA
2 TALKING HEADS TRUE STORIES EM
3 CYNDI LAUPER TRUE COLOURS POLYGRAM
4 BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS CBS
5 JOHN FARNHAM WHISPERING JACK WHEATLEY RCA
6 VARIOUS TOP-GUN ORIGINAL MOTION PICTURE SOUNDTRACK CBS
7 EURYTHMICS REVENGE RCA
8 GENESIS INVISIBLE TOUCH VIRGO/EM
9 LOHREL RHINE DANCING ON THE CEILING MOTOWN RCA
10 KEVIN BOLD WILSON KEYS BACK CBS
11 JOE COCKER UNREALITY CBS
12 MADONNA TRUE BLUE SIRE WEA
13 WHITNEY HOUSTON ARISTA
14 SIMPLY RED PICTURE BOOK ELKTRAX
15 PAUL KELLY & THE COLOURED GIRLS GOSPEL MIDWINTER/FESTIVAL
16 NUTLEY LEWIS & THE NEWS FOR CHRYSLER
17 STEVE WINWOOD BACK IN THE HIGH LIFE BLAND WEA
18 JOHN FARNHAM EYE OF THE ZOMBIE WARNER WEA
19 CHRIS DE BURGH INTO THE LIGHT A&M/FESTIVAL
20 RED STEWART WARNER WEA

SINGLES
1 COSMIC LOVE 1986 OMBRA TREVE VAP/INTERWORLD
2 NINA CHECKERS CANTON/THREE STAR
3 TURNING SAGINAW BILLY JOEL VIRGO/ARISTA
4 CHA CHA CHA AKEMI SHIMOTO VIRGO/ARISTA
5 PIN ARINA BANANARAMA WARNER/POLYGRAM
6 SHINKIN' UPTOWN REBECCA VIRGO/ARISTA
7 NEW LOHREL BUTTERFLIES REBECCA CBS/SYNDICATE
8 APPROACH YOUNG MANINNO CBS/SYNDICATE
9 WATERS DREAMING TOMORROW HOSHIKAWA TOSHIBA/EM
10 NUTLEY LEWIS & THE NEWS FOR CHRYSLER
11 SURETY NO DWAIN NO NORMAN YOUNG S&W
12 NABUJI KANO TORUNO KOJIMA KIKUWA S&W
13 SAY YES MOKORO KOSHIKI VAP/INTERWORLD
14 HEART NO IGNITION VIRGO/ARISTA
15 MILEY MARYO TAJIMA CANTON/POLYGRAM
16 CHA CHA CHA PINO KATSUMI CBS/SYNDICATE
17 WILD HEART CANTON/THREE STAR
18 EPC/ARISTA/ARISTA/THREE STAR
19 MICHIOHIDE YEMUS SATOURE TOSHIBA/EM
20 BECAUSE I LOVE YOU THE TUBE CBS/SYNDICATE
21 NEW COME CLOUTON NO NITOMI CHIGASO VIRGO/ARISTA

ALBUMS
1 NUTLEY LEWIS & THE NEWS FOR CHRYSLER
2 CYNDI LAUPER TRUE COLOURS EPC/SYNDICATE
3 SHOGO MANAMA JUDY CBS/SYNDICATE
4 KOME KOME CLUB EBS CBS/SYNDICATE
5 SONGS KAWAI MOE DE SONGS CBS/SYNDICATE
6 TOTO FARETHEAT CBS/SYNDICATE
7 BARBIE BOYS 3RD BREAK CBS/SYNDICATE
8 MADONNA HINDA CANTON/THREE STAR
9 MADONNA TRUE BLUE WARNER
10 HARIO TAKAHASHI FOREST VIRGO
11 HOBART REESTER L&L VIRGO
12 MARGO ANJANA MIXED BOLD CANTON
13 BILLY JOEL THE BRIDGE CBS/SYNDICATE
14 LONELIEST MAN VIRGO/ARISTA
15 RED WARRIORS LESSON L&L COLUMBIA
16 WHITNEY MALLESTEN TRISTE POLYDOR
17 MARSALIN SABA VIRGO/ARISTA
18 TONY MALLERSON PHOENIX
19 ARINA BANANARAMA PUSHER WARNER/EM
20 JARS OMBRA TREVE NAVIGATOR VAP

ITALY (Courtesy Garmus Records) As of 10/16/86

SINGLES
1 BLIND IMPOSSIBLE GIANNI NANNINI RECORDS
2 LAST LAUGH MC MIKER & DELEAY SWEN CEGHAN
3 EYE LOVE ME JULIE PELLE CBS
4 VENUS BANANARAMA VIRGO
5 PAPA DON'T PREACH MADONNA WEA
6 RAGE NAROD FRANKIE GOES TO HOLLYWOOD VIRGO
7 TOUGH ME (I WANT YOUR BODY) SAMANTHA FOX JVC/CARRERE
8 BRU BRUCK & BONGO DISCO
9 RUN TO ME TITUS SPENCER CBS
10 LESSONS IN LOVE LEVEL 45 POLYDOR
11 HIN IN SANDRA VIRGO/EM
12 NEW WHITNEY HOUSTON PHOENIX
13 SPIRIT IN THE SKY DOCTOR & THE MEDICS CBS
14 THE EDGE OF MARCH VIRGO
15 GREATEST LOVE OF ALL WHITNEY HOUSTON RCA
16 SEXY GIRL SARINIA FIVE RECORDS/CEGHA
17 THE EDGE OF MARCH VIRGO
18 FIGHT FOR OURSELVES SPANAM BALLETT CBS
19 NORTHING HIGH & LOW A&A WEA
20 TYPICAL MALE THE BRIDGE CBS
21 MAGICA MAGICA EMIL CRISTINA CAVALERA FIVE RECORDS/CEGHA

Praxis Seeks Public Offering For \$20 Million

TORONTO Praxis Technologies, inundated by demands for compact discs and hoping to quadruple production at its Mississauga plant near here to 18 million CDs annually by next July, wants to issue public shares by mid-November in a bid to raise \$20 million (Canadian).

Michael Sifton, Praxis president, says securities commissions in Ontario and Quebec have been given preliminary prospectus information and will receive a final prospectus by the end of October. Underwritten by the Wood Gundy and Merrill Lynch financial houses, the issue is designed to help Praxis retain its market edge.

It is currently the only Canadian CD facility, but a majority of product is exported. There are no duties when CDs are imported from Canada into the U.S. But looming on the horizon is Americ Disc Inc., a consortium of companies which plans to open a CD plant in Drummondville, Quebec, within months. A third Canadian CD plant is in the works, to be operated by the Cinnam music industry firm.

Sifton says the impending competition "is part of the thinking" behind quick expansion plans. Already slated are two new production cells, which would each make 4.5 million CDs annually. They will be operational in December and March.

"We think a public issue will enhance our overall position," says Sifton, who has been busy wooing investors. He says he expects the issue to be presold before it hits the stock exchanges Nov. 11. "It will mean we can use the funds as equity capital, rather than borrow from the banks." KIRK LAPOINTE

CAB Recommends AM Receiver Standards C-QUAM Transmission Urged For Stereo

BY KIRK LAPOINTE

OTTAWA The Canadian Assn. of Broadcasters (CAB) has urged the federal Communications Department to enforce minimum AM radio receiver standards and adopt the C-QUAM (Motorola) system as the lone AM stereo transmission standard.

The CAB, in its strongest statement yet on AM stereo, says consumers are ill-served by cheap receivers and four different transmission standards. It believes the future of AM

greatly depends on technical enhancements, including stereo and better receivers.

The Communications Department has been reviewing the issues involved in AM stereo for some time and had set a March deadline for the related industries to make their views known. It extended the deadline to the end of 1986 when the industries could not submit policy statements in time. But the key was the CAB submission because the association represents a majority of Can-

adian AM outlets. The federal department, which enforces technical standards in Canada, is expected to issue a set of guidelines early in 1987 as a result of the recent CAB policy proposal.

"We've said to the [Communications Department] that the biggest problem today for AM is that there's too many cheap receivers being allowed into Canada," says Pierre Nadeau, vice president of the association. "It has given AM a bad reputation when consumers can buy \$5 receivers."

CAB, following closely parallel efforts by the National Assn. of Broadcasters (NAB), has proposed a series of minimum technical standards for receivers. It wants the federal department to ensure that any receivers made or sold in Canada meet those standards by March 31, 1990.

In the area of AM stereo, the association was equally categorical: There should not be conflicting standards to confuse the consumer. Following a survey of its membership earlier this year, the association recommends the adoption of the C-QUAM system in Canada, with receivers stereo-capable by 1990.

Nadeau says the standardization of AM stereo will "clear up an awful lot of confusion, help broadcasters make up their minds to go stereo, and accelerate the conversion of AM sta-

tions to stereo."

About 50 AM outlets now broadcast in stereo in Canada, representing about 12% of the industry. Many of those do not broadcast using the Motorola standard and could face conversion costs of roughly \$35,000, Nadeau believes. Conversion of a station from monaural to stereo transmission costs between \$50,000 and \$75,000, while full studio construction can run as high as \$250,000.

Some stations have been reluctant to convert to stereo because of the transmission confusion and the seemingly small market right now for AM stereo. The AM radio business in Canada has been steadily losing listeners to FM radio since the mid-70s and has been particularly hard hit in recent years, pushing back any modernization plans in many cases.

But Nadeau thinks AM broadcasters have a duty to convert their stations, and he hopes the new CAB policy will help.

"It's really the broadcasters' responsibility to equip in stereo," Nadeau says. "The consumer might be right to wait and so are manufacturers."

Nadeau says acceptance of the CAB proposal would prompt an industrywide campaign to revive the somewhat flagging image of AM. He thinks the federal department is willing to accept the CAB plan.

Singles Surged In Sept.

TORONTO The reopening of schools in September seems to have coincided with a revival of the singles department in record stores. The month's 24 certifications from the Canadian Recording Industry Assn. (CRIA) include seven gold singles, which is a disproportionately high number of singles to albums.

There were only three multiplatinum certifications in the month, further evidence of a slack late-summer and early-fall period for most of the industry. Although WEA Music of Canada Ltd. has had certified smash albums from Madonna, Genesis, and Peter Gabriel, the remainder of the record business doesn't seem amply supplied with hits.

The "Top Gun" soundtrack, Billy Ocean's "Love Zone," and Iron Maiden's "The Number Of The Beast" went double-platinum in September.

Among the seven platinum albums were two Canadian releases, Kim Mitchell's "Shakin' Like A Human Being," which also went gold in September, and Bruce Cockburn's "Stealing Fire." Janet Jackson's "Control," the Moody Blues' "The Other Side Of Life," "Eurythmics' "Revenge," Patii LaBelle's "Winner In You," and Billy Joel's "The Bridge" went platinum in September, showing sales in Canada of at least

100,000.

The Mitchell album and Canadian band Haywire's debut album, "Bad Boys," were among the gold certifications from CRIA. The Joel and Eurythmics releases went gold, as did "True Confessions" by Bananarama, the self-titled album from Emerson, Lake & Powell, and "Belinda" by Belinda Carlisle.

The singles certifications included established and emerging artists. Lionel Richie's "Dancing On The Ceiling" and Huey Lewis & The News' "Stuck With You" raced to the top and were much-anticipated by radio and retail. Other artists also breaking through were Jackson with "Nasty," the second certified single from "Control," Bananarama with "Venus," Carl Anderson & Gloria Loring with "Friends And Lovers," Carlie with "Mad About You," and Art Of Noise with "Peter Gunn," arguably the left-field hit of the year.

Billboard compiles an unofficial monthly and year-to-date list of certifications, according to distributing company. The September figures: CBS, PolyGram, and MCA, 6; A&M, 3; RCA, 2; and Capitol, 1. Year-to-date total: CBS, 56; Capitol-EMI, 31; RCA, 24; PolyGram, 22; MCA, 18; A&M, 17; WEA, 7; Distributions Select, 3; and Trans-Canada, 1. KIRK LAPOINTE

A Billboard Spotlight



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Billboard's Amsterdam Office



Song In Style. CBS Songs Canada executives present Enterprise Advertising Agency staffers with the first annual Song Of The Year In A National Commercial Award. The company took top honors for its use of "Don't Blame Me" in a television commercial for Sealtest Yogurt. From left are CBS Songs senior director Wayne Patton; Enterprise's Elvin Letford; CBS Songs manager of music marketing Sandra Power; Enterprise's Alan Smith, Cubby Marcus, and Melaine Allen; and CBS Songs vice president of music marketing John Velasco.



Getting Their Fill. Dick Sandhaus, left, president of the Science Fiction Corp., and Mark Hersch, vice president/director of sales & marketing for Pace Management Corp., ask which way it is to the hospitality suites.



Keeping Productive. Marketing Entertainment Group of America's Dan Soccolof, left, and Whitten Pell of Mega discuss the day's activities.



Hello From Boardwalk. Joe Greenidge, left, public relations director for Atlantic City, welcomes WLS Chicago radio staffer David Perlmutter to the contab.



Idle Chat. "How 'bout those Mets?" asks Wayne Nederlander, left, senior vice president of Nederlander Concerts, of Charles Blum, director of marketing for Trafalgar Productions.

Sponsorship In The Entertainment And Leisure Industry

An Amusement Business/Billboard Seminar, Sept. 28-30
Sands Hotel
Atlantic City, N.J.



Meeting Of The Minds. Billboard talent editor Steve Gett, right, gets Vusic Express Ltd. president William Uhre's views on the contab's video sponsorship seminar.



Helpful Hints. Billboard associate publisher/director of marketing & sales Gene Smith, left, and the Wrangler Group's David Allen share some useful marketing hints as an unidentified attendee looks on.



Overseas Friends. Jane Bowen of U.K.-based Bravery Creative Planners Ltd. talks with Murray Schwartz, executive producer of RPMC Inc. Radio.



Meeting And Greeting. The Halsey Co.'s R.C. Bradley, left, smiles for a quick shot with Westwood One's Mark Kress.



Enjoying The Activities. Taking advantage of the contab's cocktail reception are, from left, RCA's Randy Miller, Westwood One's Mark Kress, and the Halsey Co.'s R.C. Bradley.



Local Support. Jim Koplik, left, of Cross Country Promotions, and John Scher of Monarch Entertainment wish each other luck before sitting on a panel, "The Role Of The Local Promoter In Sponsorship: Conflicts & Opportunities."



Anticipation. Waiting to see what's included in the hotel's continental breakfast are, from left, RCA's Randy Miller and Mike Omansky and Jive Records' Ed Strel.

Virgin Set To Take Public Expected Valuation Of \$365 Million

BY PETER JONES

LONDON Richard Branson is set to float his Virgin Group entertainment business on the stock market here in November, with an expected valuation of \$365 million. Substantial investment in the U.S. in the next few years is given as a key reason for taking the company public.

His airline, holiday, and nightclub interests have been spun off into a separate company, Voyager, which will remain private.

The flotation is expected to take the form of a tender offer, arranged by a merchant bank, and Branson will retain a 70% stake in the company. He said in one recent interview: "I want to build Virgin into the greatest entertainment group in the world."

The Virgin division that comes to the stock market here takes in the original music business, now operating in 16 countries worldwide, plus more than 70 record retail outlets and a third sector encompassing television, film, and video.

The music/entertainment group has seen pretax profits leap from some \$2.3 million in 1982 to \$26 million in the fiscal year ended July 1986. Sales jumped from \$54 million to \$260 million over the same period. Virgin now claims an 8%

share of the international record producing market and 10% of the U.K. record retail business. The public market listing is seen as giving the group greater scope for major expansion.

'We'll be investing in America'

Branson says: "Most of the money raised will be going into the Virgin Group, and we'll be investing a lot of money in America over the next few years."

He has also boldly hinted that the group will shortly sign one of the top U.S. pop music stars.

During the months when the group's flying public had been rumored, Branson has emphasized the breadth of activity offered by Virgin, including the signing of artists, music publishing, recording, distribution through big stores, video, booking, publishing, and merchandising.

When we're doing in Britain, we can do in the rest of the world. We're the only entertainment group in Europe involved in such a wide number of areas."

Virgin has resolutely stayed out of the actual manufacture of records and tapes, however.

The group has always been keen

on expansion in satellite television and is the main shareholder in Music Box, the pop channel. Virgin is also part of a consortium bidding for Britain's DBS (direct broadcast by satellite) licenses, the franchise for which will be awarded by the Independent Broadcasting Authority at year's end.

Virgin Merchandising, the company's tour paraphernalia arm, has been aggressively pursuing contracts for international deals with acts of all levels. Recently, the outfit gave notice that it intends to compete with the field's established firms for high-price superstars when it signed on David Lee Roth's current tour.

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He handed his Virgin Atlantic Airways in 1984. This year, he set a record for crossing the Atlantic in his Virgin Atlantic Challenger speedboat and was appointed by Prime Minister Margaret Thatcher as a "high-profile" figurehead of a campaign to clean up Britain and provide jobs for young people in the process.

...Newsline...

HOME ENTERTAINMENT Increase Video, the California-based manufacturer and distributor of "how-to" titles, will be offering an instructional video titled "Tax Forms '86: The IRS Year 'Round Tax Guide," produced by the Internal Revenue Service. The two-hour tape, which carries a \$19.95 price tag, is a line-by-line guide to filling out tax forms and schedules. Topics include filing status, deductions, exemptions, tax credits, and the latest changes in the tax law. Commonly overlooked deductions are also covered.

NEW YORK-BASED PRODUCTION HOUSE UNITEL VIDEO (ASE/UNV), whose management recently proposed a merger with the Almi Group, a New York-based limited partnership headed by Michael Landes and Albert Shorrock (Billboard, Oct. 4), has been challenged by a stockholders' suit. The complaint, filed in Delaware by Harold Puterman on behalf of himself and other Unitel stockholders, says the proposed price of \$12.50 in cash per share is "grossly inadequate and unfair." The action additionally charges that management and Almi attempted to "freeze out" the public shareholders by failing to solicit other bids. Unitel management said it considers the "motivational allegations" of the complaint to be "without merit." Unitel is a full-service video production house; Almi is a diversified entertainment company with holdings in motion picture and television production and distribution, video games, vending machines, and a chain of videocassette retail outlets.

THE COST OF FENDING OFF CARL LEAHN'S recent bid for control of Viacom International Inc. (NYSE:VIA) was cited by that company as a major factor in a precipitous drop in third-quarter net earnings. Viacom's major rise in earnings from operations for the quarter ended Sept. 30, 1986, had earnings from operations of \$31 million on revenues of \$233.3 million, as compared with earnings of \$20.5 million on \$88.5 million for the same quarter of 1985. But net earnings tumbled 74% from \$1.1 million or 37 cents per share to \$3.4 million or 10 cents per share. The company said the decline was due "primarily to increased interest expense associated with recent acquisitions and the May 22 repurchase of the company's common stock from the Leahn Group." In May, the company purchased nearly 7 million shares from Leahn for \$217 million. Since then, members of Viacom's senior management and an outside group of investors have sought to take the company private through a leveraged buyout.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

Company	COUNTRY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas, New York, N.Y. 10019, (212) 713-2000			
	9/85	10/85	11/85	Change
NEW YORK STOCK EXCHANGE				
American Can	85 1/2	85 1/2	85 1/2	0
Chrysler & Co.	2200 7/8	14 1/2	14 1/2	0
Coca-Cola	268 3/4	127 1/2	127 1/2	0
Consolidated	29 3/4	25 1/2	24 1/2	-1 1/2
General Electric	110 1/2	110 1/2	110 1/2	0
IBM	519 1/2	31 1/2	31 1/2	0
Johnson & Johnson	196 7/8	41 1/2	42 1/2	1 1/2
Eastman Kodak	309 5/8	46 1/2	46 1/2	0
General Electric	401 1/4	74 1/2	74 1/2	0
Johnson & Johnson	336 1/2	46 1/2	46 1/2	0
Handelman	229 1/2	27 1/2	27 1/2	0
MCA	110 1/2	110 1/2	110 1/2	0
MGM/UA	161 1/4	10 1/2	10 1/2	0
United Pictures Corp.	532 1/2	19 1/2	20 1/2	1 1/2
Sealed Corp.	47 1/2	116 1/2	117 1/2	1 1/2
Tell Broadcasting	1780 1/2	44 1/2	44 1/2	0
Viacom	112 1/2	23 1/2	23 1/2	0
Westinghouse	263 1/4	54 1/2	55 1/2	1 1/2
AMERICAN STOCK EXCHANGE				
Comptech	75 1/2	8 1/2	8 1/2	0
Lorenz/Telephones	605 3/4	20 1/2	19 1/2	-1 1/2
New World Pictures	36 1/2	13 1/2	13 1/2	0
Pine Communications	36 1/2	13 1/2	13 1/2	0
Turner Broadcasting System	23 1/2	17 1/2	17 1/2	0
United Video	23 1/2	17 1/2	17 1/2	0
Wherehouse Entertainment	66 1/2	19 1/2	18 1/2	-1 1/2
OVER THE COUNTER				
Crazy Eddie	12 1/2	12 1/2	12 1/2	0
Infiniti Broadcasting	12 1/2	12 1/2	12 1/2	0
Liberman Enterprises	12 1/2	12 1/2	12 1/2	0
Marin Communications Group	12 1/2	12 1/2	12 1/2	0
Prom Entertainment	12 1/2	12 1/2	12 1/2	0
Revere Communications	12 1/2	12 1/2	12 1/2	0
Scripps Howard Broadcasting	12 1/2	12 1/2	12 1/2	0
Sound Warehouse	12 1/2	12 1/2	12 1/2	0
Sony Music	12 1/2	12 1/2	12 1/2	0
Trans World Music Corp.	12 1/2	12 1/2	12 1/2	0
United Video	12 1/2	12 1/2	12 1/2	0
WFO To World Sound & Video Inc.	12 1/2	12 1/2	12 1/2	0
Westwood One	12 1/2	12 1/2	12 1/2	0

Operating Income Up 74% From Last Year WCI Recorded Music Posts Banner Quarter

NEW YORK The recorded music and music publishing division of Warner Communications Inc. (NYSE:WCI) posted a banner quarter over the three-month period that ended Sept. 30.

Operating income of \$41 million on revenues of \$294.3 million was more than 74% above the \$23.6 million earned on revenues of \$209.3 million in the same quarter of 1985.

The company credited strong domestic and foreign business, noting that WEA International "made a particularly substantial contribution to third-quarter and nine-month results." Additionally, releases by Madonna, Anita Baker, Steve Winwood, Pat Gubarek, Genesis, and David Lee Roth were cited for providing strong sales.

For the year to date, the division has posted operating revenues of \$785 million compared with \$642.1 million in the first nine months of 1985. Operating income for the division jumped 37%, to \$107.1 million, compared with \$78 million last year.

Overall, WCI had a quarterly net income of \$41.8 million, or 28 cents per share, compared with \$34 million, or 25 cents per share, in the third quarter of 1985. Per-share figures were adjusted to reflect the company's recent two-for-one com-

mon stock split. Revenues for the quarter rose 24%, to \$693.3 million, compared with \$560.5 million in 1985.

The company's other divisions did not fare as well as recorded music. The filmed entertainment division's operating income dropped to \$50.1 million from \$54.9 million in the corresponding quarter of last year. Operating revenues fell to \$283.7 mil-

lion from 1985's same-quarter mark of \$19.6 million.

WCI's cable and broadcasting divisions reported third-quarter earnings of \$3.9 million, down from last year, when the division enjoyed certain nonrecurring items. Earnings for the publishing division also declined.

FRED GOODMAN

MCA Income, Revenue Up

NEW YORK MCA Records posted a rise in income and revenues for the third quarter and nine months ended Sept. 30.

While the company's filmed entertainment division saw its income decline, income for the music entertainment operation reached \$3.8 million on revenues of \$115.8 million, record levels for the quarter. For the same quarter in 1985, the music division had income of \$6.2 million on revenues of \$81 million.

For the year to date, MCA Records posted income of nearly \$18 million on revenues of \$247.3 million. For the first nine months of 1985, the division had income of \$14.3 million on revenues of \$216.5

million. Music entertainment revenues include fees for the domestic distribution of home video products.

Overall, MCA (NYSE:MCA) posted third-quarter net income of \$74.5 million or 96 cents per share, as compared with \$62.8 million and 91 cents per share in the same quarter in 1985. For the year to date, MCA had net income of \$133.6 million or \$1.74 per share, as compared with \$88.2 million or \$1.39 per share for the first nine months of 1985.

The filmed entertainment division posted revenues of \$445.9 million during the quarter, up over last year's same-period mark of \$375.0 million. Operation income dropped to \$78.6 million from \$85.3 million.

DAYS WEEK	WEEK	2 WEEKS R&D	WEEKS ON CHART	TITLE (PRODUCER (SINGWRITER))	ARTIST (LABEL & NUMBER DISTRIBUTION LABEL)
1	1	3	10	TRUE COLORS (P. DINKLAGE) (P. DINKLAGE, J. WATKINS)	2 No. 1 ** ** 2 weeks at No. 1 ♦ CYNTHY LAUPER POP (A&M) 7-10642
2	2	2	10	TYPICAL MALE (P. DINKLAGE) (P. DINKLAGE)	♦ TINA TURNER CAPTAN 1-111
3	4	8	12	I DON'T WANT TO TURN YOU ON (B. ANDERSON) (HARRIS, T. WHITE)	♦ ROBERT PALMER ISLAND 9-9537 (AT) ATC
4	6	15	6	AMANDA (P. DINKLAGE) (P. DINKLAGE)	BOSTON A&M 5-17174
5	9	14	8	HUMAN (P. DINKLAGE) (P. DINKLAGE)	♦ THE HUMAN LEAGUE PULSE (A&M) 5-17174
6	13	20	5	TRUE BLUE (MADONNA) (B. ANDERSON, S. BIRBY)	MADONNA SIRE 7-28191, NARIN 7-8705
7	3	1	13	WHEN I THINK OF YOU (JAM) (T. WHITE) (J. WATKINS, J. BARRY)	♦ JANET JACKSON A&M 5-17174
8	10	11	12	SWEET LOVE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ ANITA BAKER A&M 5-17174
9	15	19	12	TAKE ME HOME TONIGHT (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ EDDIE MONEY COLUMBIA 30-06231
10	8	9	15	ALL CHIED OUT (LISA LISA & CULT JAM WITH FULL FORCE) COLUMBIA 30-06231	♦ LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA 30-06231
11	16	24	9	YOU GIVE LOVE A BAD NAME (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BON JOVI MERCURY 884 95-37, POLYGRAM
12	17	22	8	THE RAIN (P. DINKLAGE) (P. DINKLAGE)	♦ CAMEO ATLANTA 885 84-37, POLYGRAM
13	18	25	7	ORAN - JUICE - JONES (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ ORAN - JUICE - JONES A&M 5-17174
14	5	5	11	HEARTBEAT (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ DON JOHNSON A&M 5-17174
15	23	30	7	THE NEXT TIME I FALL (MADONNA) (B. ANDERSON, S. BIRBY)	♦ PETER CETERA with ANY GRANT WARNER 9-9537
16	7	4	12	THROWING IT ALL AWAY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ GENESIS ATLANTIC 7-28191
17	19	21	10	GIRL CAN'T HELP IT (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ JOURNEY COLUMBIA 30-06231
18	22	28	30	IT'S BE OVER YOU (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ TOTO COLUMBIA 30-06231
19	12	10	13	A MATTER OF TRUST (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BILLY JOEL COLUMBIA 30-06231
20	27	36	5	LOVE WILL CONQUER ALL (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ LIONEL RICHIE MOTOWN 1864
21	24	31	7	MY HEART YOUR SIDE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ COREY HART CMP AMERICA 5-148
22	25	33	3	EMOTION IN MOTION (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ RICK OASEX GETTY 7-28191, NARIN 7-8705
23	11	6	17	TWO OF HEARTS (J. JAMES) (J. JAMES, S. BIRBY, T. WHITE)	♦ STACEY Q ATLANTIC 7-28191
24	29	32	6	JUMPIN' JACK FLASH (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ ARETHA FRANKLIN A&M 5-17174
*** POWER PICK/SALES ***					
25	35	42	3	HIP TO BE SQUARE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ HUEY LEWIS & THE NEWS JORDAN 7-28191
26	26	29	10	IN YOUR EYES (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ PETER DINKLAGE GETTY 7-28191, NARIN 7-8705
27	30	40	7	THE WAY IT IS (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BRUCE HORNBEY & THE RANGE A&M 5-17174
28	14	7	17	DON'T FORGET ME (WHEN I'M GONE) (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ GLASS TIGER MANHATTAN 18031, THE AMCA
29	36	45	5	TO A LOVER (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BILLY JOEL CAPTAN 1-111
30	31	39	10	SOMEBODY'S OUT THERE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ TRIUMPH A&M 5-17174
31	37	46	5	EVERYBODY HAVE FUN TONIGHT (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ WANG CHUNG GETTY 7-28191, NARIN 7-8705
32	38	44	6	FREEDOM OVERSIP (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ STEVE WINCHESTER ISLAND 7-28191, NARIN 7-8705
33	20	12	14	HEAVEN IN YOUR EYES (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ LOWREY COLUMBIA 30-06231
34	21	13	14	STUCK WITH YOU (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ HUEY LEWIS & THE NEWS JORDAN 7-28191
35	28	16	18	FRINGS AND LOVERS (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ CARL ANDERSON & GLORIA LIVING CAPTAN 1-111
*** POWER PICK/AIRPLAY ***					
36	44	55	6	WALK LIKE AN EGYPTIAN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BANANAS COLUMBIA 30-06231
37	44	54	6	(FOREVER) LIVE AND DIE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN 10-72 44M
38	42	51	7	WHAT ABOUT LOVE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ TIL THE SOYAL CAPTAN 1-111
39	49	57	5	STAND BY ME (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BEN E. KING ATLANTIC 7-28191
40	51	63	4	DON'T GET ME WRONG (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ THE FINE TENDERS SIR 7-28191, NARIN 7-8705
41	45	50	8	CANT WAIT ANOTHER MINUTE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ FIVE STAR PULSE (A&M) 5-17174
42	43	48	7	JODY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ JERMAINE STEWART A&M 5-17174
43	50	58	9	WILD WILD LIFE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ TALKING HEADS SIR 7-28191, NARIN 7-8705
44	52	69	3	YOU KNOW I LOVE YOU - ...DON'T YOU? (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ HOWARD JOSE ATLANTIC 7-28191
45	32	33	11	EARTH ANGEL (FROM "THE KARATE KID PART II") (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ NEW EDITION A&M 5-17174
46	53	56	7	MIDNIGHT TOWN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ MIDNIGHT TOWN SIR 7-28191, NARIN 7-8705
47	63	76	4	SHAKE YOU DOWN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ GREGORY BOBBI COLUMBIA 30-06231
48	58	68	4	C'EST LA VIE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ ROBBIE NEVILL MANHATTAN 18031, THE AMCA
49	40	35	18	POET OF REMEDY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ NU SHOUO A&M 5-17174

DAYS WEEK	WEEK	2 WEEKS R&D	WEEKS ON CHART	TITLE (PRODUCER (SINGWRITER))	ARTIST (LABEL & NUMBER DISTRIBUTION LABEL)
50	59	67	4	WHERE DID YOUR HEART GO? (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ WHAM SIR 7-28191, NARIN 7-8705
51	62	75	3	FOOLISH PRIDE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	DARYL HALL CAPTAN 1-111
52	60	74	4	LADY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	THE TEMPTATIONS GETTY 7-28191, NARIN 7-8705
53	59	77	13	LOVE WALKS IN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	VALENTI NARIN 7-8705
54	64	73	5	WELCOME TO THE BOMBTOWN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ DAVID & DAVID CAPTAN 1-111
55	74	—	2	IS THIS LOVE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	SURVIVOR SCOTTI 8805 4-1111, EPC
*** HOT SHOT DEBUT ***					
56	NEW	1	1	NOTORIOUS (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	DURAN DURAN CAPTAN 1-111
57	41	25	15	WALK THIS WAY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ RUN-DMC RCA 1-111
58	47	30	11	WORDS GET IN THE WAY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	MIAMI SOUND MACHINE EPC 041-20
59	67	30	3	HEARTACHE ALL OVER THE WORLD (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ ELTON JOHN GETTY 7-28191, NARIN 7-8705
60	57	59	7	CALIFORNIA DREAMIN' (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ THE BEACH BOYS CAPTAN 1-111
61	34	17	14	DREAMTIME (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ DARYL HALL CAPTAN 1-111
62	33	18	15	MISSIONARY MAN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ EURYTHMICS RCA 1-111
63	75	90	3	MAIL IT TO THE WALL (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ STACY LATTISAW MOTOWN 1864
64	NEW	1	1	LAND OF CONFUSION (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	GENESIS ATLANTIC 7-28191
65	70	81	5	FOR TONIGHT (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	NANCY MARTIN CAPTAN 1-111
66	66	71	7	EVERYTIME YOU CRY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ THE OUTFIELD COLUMBIA 30-06231
67	71	—	2	LOVE IS FOREVER (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BILLY OCEAN JIVE 5-17174
68	35	41	20	TAKE MY BREATH AWAY (LOVE THEM FROM "TOP GUN") (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BERLIN COLUMBIA 30-06231
69	76	—	2	DON'T STAND SO CLOSE TO ME '86 (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ THE POLICE CAPTAN 1-111
70	46	37	16	DANCING ON THE CEILING (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ LIONEL RICHIE MOTOWN 1864
71	56	47	13	SMILE AND SHOUT (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	THE BEATLES CAPTAN 1-111
72	NEW	1	1	VICTORY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ KOOL & THE GANG MERCURY 884 95-37, POLYGRAM
73	NEW	1	1	CONTROL (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	JANET JACKSON A&M 5-17174
74	85	—	2	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ TIMBUK 3 LBS 52492 MCA
75	78	—	2	CRAZAY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	JESSE JOHNSON (FEATURING SILV STONE) A&M 5-17174
76	86	—	2	YOU'RE BEING (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ RUN-DMC RCA 1-111
77	88	98	3	MORE THAN PHYSICAL (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BANANARAMA LONDON 884 95-37, POLYGRAM
78	65	61	13	YOU CAN CALL ME (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ PAUL SIMON WARNER 9-9537
79	54	34	15	LOVE CONNECTION (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BILLY OCEAN JIVE 5-17174
80	72	66	6	GOM' CRAZY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ DAVY LEE ROTH WARNER 9-9537
81	NEW	1	1	ALL I WANTED (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	KANSAS MCA 5-17174
82	NEW	1	1	SOMEDAY (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ GLASS TIGER MANHATTAN 18031, THE AMCA
83	83	86	4	GOOD MUSIC (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	JOAN JETT AND THE BLACKHEARTS BLACKHEART (CBS) 4-1111, EPC
84	NEW	1	1	GOLDMINE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	THE POINTER SISTERS RCA 1-111
85	90	94	3	THIS LOVE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ SANDY AND PAUL CAPTAN 1-111
86	69	49	12	HIGHER LOVE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ STEVE WINCHESTER ISLAND 7-28191, NARIN 7-8705
87	34	—	2	WHEN THE RAIN COMES DOWN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ ANDY TATLOE MCA 5-17174
88	61	43	12	PARADIMIA (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ THE ART OF NOISE WITH MAX HEADROOM CHRYSLER 4-1111, EPC
89	79	82	6	WHO SAYS (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ DEVO CHRYSLER 4-1111, EPC
90	NEW	1	1	DANIELA BELIEVER (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ THE MONKIES ARTIST 1-111
91	82	64	11	GIVE ME THE REASON (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ LUTHER VANDROSS EPC 041-20
92	93	—	2	LIKE FLAMES (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BERLIN GETTY 7-28191, NARIN 7-8705
93	NEW	1	1	TOUCH ME (I WANT YOUR BODY) (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ SAMANTHA FOX SIR 7-28191, NARIN 7-8705
94	NEW	1	1	FALLING IN LOVE (HUSH) (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ MIAMI SOUND MACHINE EPC 041-20
95	89	85	12	PLAYING WITH THE BOYS (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ KENNY LOGGINS CAPTAN 1-111
96	71	52	20	BABY LOVE (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ R. B. GUN CAPTAN 1-111
97	NEW	1	1	COMING AROUND AGAIN (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ CARLY SIMON A&M 5-17174
98	NEW	1	1	GOIN' TO THE BANK (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ COMMODORES POLYGRAM 884 95-37, POLYGRAM
99	68	53	19	VENUS (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BANANARAMA LONDON 884 95-37, POLYGRAM
100	80	83	5	LOVE IS THE HERO (P. DINKLAGE) (P. DINKLAGE, J. WATKINS, S. BIRBY)	♦ BILLY SQUIER CAPTAN 1-111



Convention Highlight. Roger Daltrey, left center, shares the microphone with Perry Cooper, Atlantic vice president of artist relations & media development, for a rendition of "Wild Thing" during Atlantic Night at WEA's national sales meeting in Florida. The superstar also featured Atlantic artists Peter Frampton, Genesis, Ratt's Robin Crosby, and some 20 label staff members.

New Companies

Smidek Group/Jo Manna Publishing/Trac 1/Allan Harris Productions, a publishing/production company with in-house recording facilities, formed by David L. Smith and John E. Bezdek. Company will produce music for several media. First signings include Allan Harris, Greg Best, and the band Amazing Grace, 2125 W. 76th St., Hialeah, Fla. 33016; 305-825-0887.

Quantum Sound Studios, formed by producer Reggie Lucas. The 24-track facility has an SSL console. The company offers the Synclavier and extensive racks of synthesizers and other equipment at a competitive rate. Current projects include Randy Crawford, Rebe Jackson, and Bunny De Barge. 512 Paterson Plank Road, Jersey City, N.J. 07307; 201-656-7023.

Joshua Communications, a full-service production house, formed by Joshua Heydemann. Company will specialize in video news releases, public service announcements, intensive media training,

public relations presentation videos, and teleconferencing. 340 E. 34th St., Apt. 170, New York, N.Y. 10016; 212-684-3398.

wordsWorth Public Relations, formed by Ron Weekes. Firm specializes in artist development, venue promotion, press kit concept/production, and media relations. Copywriting and graphic arts services are also available. 528 Tacoma Ave., Buffalo, N.Y. 14216-2405; 716-632-5894.

Music Shack Inc., formed by Jerry Atwood and Wayne Roberts. Company will provide production, promotion, and publicity for the Music Shack label. 1265 Lynfield, Suite 221, Memphis, Tenn. 38119; 901-761-3680.

Massmedia Records and Jono Music, formed by Jon Gorn. A record production company and music co-publishing company. 223 South St., Suite 2, Jamaica Plain, Mass. 02136; 617-254-1066.

COLLEGE RADIO CONFERENCE

(Continued from page 1)

route for exposing new music.

"We're looking to establish a base at the college radio," says Libow. "Groups like INXS were there before they broke commercially, and they know that's where their roots are. For a band, college radio is an important entity."

Another recent industry development that has given college radio a boost is the major labels' suspension of independent promoters. "There was a lot of money allocated to them," says Dave Margulies, an associate editor of CMJ. "Now that that has subsided, labels are looking for alternative ways to promote releases. One of those is college radio."

Though Margulies acknowledges that college radio is not for everyone, he says that many new artists don't have a choice. "Acts like David and Timbuk 3 broke on album rock, but they were an exception. There are so few priorities for record companies, they can't break every act. They have to make priorities and stand by them."

Traditionally, college radio has

been better known for its value in developing artists than for its ability to sell records.

"It can be quite effective as a starting point for a new band that you want out there," says Nan Fisher, director of national alternative promotion for MCA. "College radio sells records to a point, but more importantly, it familiarizes people with the group."

Some of that label's acts that have recently benefited from college radio are the Damned, the Pogues, the Untouchables, Bronski Beat, What Is This, and the Beat Farmers, says Fisher.

One college station that seems to be defying tradition, however, is WRAS in Atlanta. Recognized as one of the country's leading progressive alternative outlets, WRAS broadcasts on a 100,000 watts frequency.

"As a college station, our biggest role is to break new artists," says WRAS assistant music director Kim Turner. "But we also sell a lot of records in the Southeast. We play a lot of major label product that

Boy, Joseph Franco, to David and Terry Sanmarco, Sept. 9 in Los Angeles. He is music consultant and clearance administrator for Mary Williams Music Clearance Corp. in Hollywood.

Girl, Jocelyn, to James and Jeanne White, Sept. 26 in Baltimore. She is singles specialist for the Baltimore/Washington sales office of the Warner/Elektra/Atlantic Corp.

Boy, Michael Angelo, to Angelo and Sheila Arcuri, Oct. 3 in Burbank, Calif. He is Ronnie James Dio's engineer. She is publicity coordinator for Niji Management.

Boy, Anthony Joseph, to Joe and Gloria Perry, Oct. 16 in Boston. He is a guitarist with Aerosmith.

Boy, Corby John, to John and Karen Lane, Oct. 13 in Columbus, Ohio. He is program director at WTVN-AM.

Boy, Preston, to Jeff and Elaine Schock in New York on Oct. 21. She is director of publicity for Chrysalis Records; he works for Frank Management, Billy Joel's management company.

MARRIAGES

Robyn Jacobs to Michael Nelson, Sept. 13 in Atlanta. She is sales representative for Bowers Record Sleeve/Bowers Envelope.

Stephen Ray to Susan Stougaard, Sept. 27 in Los Angeles. He is East Coast A&R manager for Capitol Records. She is a film producer for Runumrums Production.

John Capek to Candy Cole, Oct. 21 in Los Angeles. He is a songwriter/producer/musician with Unleash Music. She is an independent pro-

duction coordinator. "We love to do promotions with them, but they're difficult to coordinate on a national level," says Libow. "That limits us to a few key stations, but we're always looking to do more. If they're willing to support us, we want to support them back. After all, that's what it's all about."

In addition to a series of panels on radio, record labels, management, heavy metal, retail, and marketing, the CMJ Music Marathon will feature a televised New Music Awards show, hosted by Ron Reagan Jr. and comedienne Sandra Bernhard. Among those scheduled to participate are Yoko Ono, Run-D.M.C., George Clinton, Sique Sigue Sique Sique, Tony James, Jason & the Scorchers, and Gene Loves Jezabel.

At premiere, preregistration for the convention was an estimated 1,600. Organizers expect to top last year's mark of 1,500 with strong walk-up business. Registration at the door will be \$85 for students, \$150 for nonstudents. For more information, contact Joanne Abbott Green at 616-248-9000.

To help stimulate record sales, an increasing number of labels are doing tie-in promotions with college stations.

Lifelines

duction coordinator.

DEATHS

Moses Asch, 81, of a heart attack, Oct. 19 in New York. He was the founder and head of Worldways Records. Asch is survived by his wife, Frances; a son, Michael; a sister and brother; and two grandchildren. (See story, page 6.)

Janos Csopus, 66, of a heart attack, Sept. 17 in Budapest, Hungary. He was father of Attila Csopus, an employee in Billboard's Los Angeles office. He is survived by his wife, Aranka Krim, and two sons.

Reice Hangel, 66, on Oct. 1 in Los Angeles, of lung cancer. Hangel was one of the pioneers of remote recording, along with Wally Hedder. He was best known for his innovations with such equipment as condenser microphones and was a frequent speaker for the Audio Engineering Society. He engineered such artists as Judy Garland, Buddy Rich, Barbra Streisand, Cannonball Adderly, George Shearing, the Limelighters, Tom Jones, and others.

Buck Ballard, 30, of heart failure, Oct. 5 in Dallas. He was the bassist with RCA group the Werewolves. He is survived by his wife, Kathy, his parents, two brothers, and two sisters.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 1-2, 10th Annual Songwriters Expo, Pasadena City College, Calif. Joanne Braheny 213-657-1666.

Nov. 3, 1986 London Market, Gloucester Hotel, South Kensington, London, England. 212-752-8400.

Nov. 7-8, Music Publishing And The Law-1986, Vanderbilt Plaza Hotel, Nashville, 312-988-5580.

Nov. 9, International Assn. Of Professional Disc Jockeys (IAFDJ) The Independent Label, MasterMix Competition, Independence Mall Holiday Inn, Philadelphia, Pa. Lee Donald, 609-596-0750.

Nov. 13, Country Music Assn. Regional Roundtable, Nashville. 615-244-2840.

Nov. 20-22, Billboard's Eighth Annual Video Music Conference, The Premiere Hotel, Universal City, Calif. Jim McCullough, 213-273-7040.

Nov. 21, Platinum Factory Seminar Series VII-The Emergence Of The Independent Label And Production Company As Hit-makers, Billie Holiday Theatre, Brooklyn, New York. Ed Adams, 718-636-1401.

JANUARY

Jan. 5, Rap-Off Records' Rapper's Dynasty Finals, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3812.

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Billboard. HOT 100. SALES & AIRPLAY™
A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
6	6	TYPICAL MALE	TINA TURNER	1	6	6	TRUE COLORS	CYNDI LAUPER	1
6	6	TRUE COLORS	CYNDI LAUPER	3	6	6	I DON'T MEAN TO TURN YOU ON	ROBERT PALMER	3
6	6	I DON'T MEAN TO TURN YOU ON	ROBERT PALMER	3	6	6	TYPICAL MALE	TINA TURNER	1
6	6	AMANDA	BOSTON	3	6	6	AMANDA	BOSTON	2
6	11	HUMAN	THE HUMAN LEAGUE	2	6	6	HUMAN	THE HUMAN LEAGUE	2
6	11	SWEET LOVE	ANITA BAKER	2	6	11	TRUE BLUE	MADONNA	2
6	6	WHEN I THINK OF YOU	JANET JACKSON	2	6	6	WHEN I THINK OF YOU	JANET JACKSON	2
6	11	TRUE BLUE	MADONNA	2	6	11	TARE ME HOME TONIGHT	ANITA BAKER	2
6	11	TARE ME HOME TONIGHT	ECOTEC MONEY	2	6	11	SWEET LOVE	ANITA BAKER	2
13	6	HEARTBEAT	CON JOHNSON	16	12	9	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	17
13	10	YOU GIVE LOVE A BAD NAME	BON JOVI	17	11	11	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	15
11	11	WORD UP	CAMELO	17	11	13	THE RAIN	ORAN "JUICE" JONES	22
13	6	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	16	11	11	YOU GIVE LOVE A BAD NAME	BON JOVI	22
11	15	THE RAIN	ORAN "JUICE" JONES	22	11	11	ILL BE OVER YOU	TOTO	22
11	6	A MATTER OF TRUST	BILLY JOEL	22	11	6	THROWING IT ALL AWAY	GENESIS	16
11	11	TWO OF HEARTS	STACY Q	22	11	11	WORD UP	CAMELO	22
11	12	GIRL CAN'T HELP IT	JOURNEY	17	11	11	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	22
11	13	JUMPIN' JACK FLASH	ARETHA FRANKLIN	28	11	11	GIRL CAN'T HELP IT	JOURNEY	17
11	11	I AM BY YOUR SIDE	COREY HART	27	11	11	LOVE WILL CONQUER ALL	LIONEL RICHIE	22
26	13	THROWING IT ALL AWAY	GENESIS	22	26	11	THE WAY IT IS	BRUCE HORNBY & THE RANGE	22
26	13	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	15	26	6	HEARTBEAT	CON JOHNSON	22
26	27	EMOTION IN MOTION	RIC OCASAK	22	26	27	EMOTION IN MOTION	RIC OCASAK	22
26	29	SOMEODERDAYS OUT THERE	TRIUMPH	30	26	21	EVERYBODY HAVE FUN TONIGHT	WING CHUNG	31
11	11	LOVE WILL CONQUER ALL	LIONEL RICHIE	20	26	11	I AM BY YOUR SIDE	COREY HART	22
26	11	ILL BE OVER YOU	TOTO	17	26	11	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	22
26	26	IN YOUR EYES	PETER GABRIEL	28	27	26	JUMPIN' JACK FLASH	ARETHA FRANKLIN	27
27	11	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	26	27	11	TO BE A LOVER	BILLY IDOL	26
26	26	TO BE A LOVER	BILLY IDOL	26	11	11	IN YOUR EYES	PETER GABRIEL	22
29	—	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	28	26	33	FREEDOM OVERSHILL	STEVE WINWOOD	32
26	11	THE WAY IT IS	BRUCE HORNBY & THE RANGE	17	11	11	A MATTER OF TRUST	BILLY JOEL	15
26	11	FRIENDS AND LOVERS	CARL ANDERSON & GORDY LORING	35	26	11	TWO OF HEARTS	STACY Q	22
32	16	HEAVEN IN YOUR EYES	LOVEBOYS	33	32	40	WALK LIKE AN EGYPTIAN	THE BANGLES	36
33	—	FREEDOM OVERSHILL	STEVE WINWOOD	32	33	22	STUCK WITH YOU	HUEY LEWIS & THE NEWS	34
34	23	STUCK WITH YOU	HUEY LEWIS & THE NEWS	34	34	25	HEAVEN IN YOUR EYES	LOVEBOYS	33
35	—	EVERYBODY HAVE FUN TONIGHT	WING CHUNG	31	35	38	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	37
36	29	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	42	36	27	WHAT ABOUT LOVE	TIL TUESDAY	34
37	—	JODY	JEANNE STEWART	42	37	—	YOU KNOW I LOVE YOU - DON'T YOU	HOWARD JOHNS	44
37	—	CAN'T WAIT ANOTHER MINUTE	THE STARS	41	37	—	STAND BY ME	THE KING	41
37	—	STAND BY ME	THE KING	41	37	—	DON'T GET ME WRONG	THE PRETENDERS	40
40	—	WILD WILD LIFE	TALKING HEADS	43	40	—	SOMEODERDAYS OUT THERE	TRIUMPH	30

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HOT 100 SINGLES
BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

MODEL	NO. OF CHARTS ON TITLES
WARNER BROS. (4)	14
Geffen (5)	13
Sire (3)	9
DUMBLA (12)	13
Def Jam (1)	9
FLANTIC (8)	9
Island (1)	9
Blackhead/CBS Associates (1)	9
Cerrone (1)	9
Potter (1)	9
Sirri Bros. (1)	9
&M (6)	7
Virgin (1)	7
CA (6)	7
Jive (1)	7
RISTA (3)	7
Jive (2)	7
10 (1)	7
ICA (5)	6
I.R.S. (1)	6
VOYGRAM	6
London (2)	6
Mercury (2)	6
Atlanta Artists (1)	6
Phylor (1)	6
APTOL	6
HYPERISALIS (4)	5
China (1)	5
MI AMERICA (1)	4
Mushever (3)	4
OTOWN (3)	4
Gordy (1)	4
LEKTRA (2)	3
Soler (1)	3

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC[illegible]

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's* Top Pop Albums chart as to earn platinum certification

NEW & NOTeworthy Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the *Person* list

RECOMMENDED Other releases predicted to chart in the *Person* format; also, other albums of superior quality

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Beverly Hills, Calif. 90210

Country albums should be sent to:
Ed Morris, *Billboard*
11 Music Circle E.
Nashville, Tenn. 37203

POP

PICKS

SUPVIVOR

When Seconds Count
PRODUCERS: Ron Newman & Frank Sautter
Sony Music 85003

"Eye of the Tiger" hitmakers return with another package of pop ready-made, Chicago-based producers' material tends to be a little on the samey side, but "How Much Love" sounds like a sure thing as follow-up to current chart climber "It's Love." Nothing revolutionary, but reliable radio fodder nonetheless.

ORIGINAL MOTION PICTURE SOUNDTRACK
The Color Of Money
PRODUCERS: Various
MCA 61 89

Soundtrack to the Paul Newman/Tom Cruise vehicle features new tracks from Don Henley, Eric Clapton, Robert Palmer, B.B. King, Mark Knopfler, Willie Dixon, and Robbie Robertson with Gil Evans. Written (and performed) by "Wreckless Of London" is thrown in for good measure. A well-balanced collection, but omission of tracks by True Believers and Hallways, used in the film, is a minus.

FRANKIE GOES TO HOLLYWOOD

Liverpool
PRODUCER: Stephen Lipson
T-10/40404

Former next-big thing never managed to live up to all the hoopla, despite also being respectable sales of "Welcome To The Pleasureland." Like its predecessor, "Liverpool" boasts a big big title soundscapes by Trevor Horn's ZTT crew. Moody, evocative pieces could provide airyplay exposure, but there's little here to top 40 audacity.

JOHN PAIR

Burning The Endless Mile
PRODUCER: Tim 21st Century World For Singles Global
Atlantic 81482

Surprisingly diverse collection from Connecticut's "C'Nasty" duo, "St. Elmo's Fire" success story. "Anthem" hit "Two Hearts" is included here, but real winner is "King Of Lies," even if it does steal a few tricks from "Addicted To Love."

ROBIN WILLIAMS

A Night At The Mt. Producers: Various
Columbia 85004
Arguably the comedy album of the year, Williams waxes his way through a variety of topics from Reagan to lust to alcohol and drugs. Not recommended for the ladies. Tipper Gore, or those easily offended by explicit language but a delight for gonzo-humor fans.

RECOMMENDED

KTP

Certain Things Are Likely
PRODUCERS: Peter Walsh, Pat Henning & K.T.P.
Mercury 830 392
Band, formerly known as Kissing The Pink, proves itself much improved since its American debut on Atlantic. New label and a new, dance-oriented rock sound prove just the ticket, with "One Step" already established here as a club hit.

GEORGIA SATELLITES

Let's Get Lost
Epic 85046
The Yardbirds meet the Fabulous Thunderbirds and Bob Dylan in the middle of the road. Debut from straight-ahead rockers will certainly find a home on college radio, buzz could lead to wider acceptance. Radio can needle-dope on side two.

WARREN ZWERN
A Quiet Natural Life
PRODUCERS: Various
Ampex 65003
Greatest hits package from the City of Angels' No. 1 bad boy. Exposure of "Wreckless Of London" via the "Color Of Money" soundtrack could spur interest. Otherwise, it's a pretty fair sampling of his work for Asylum.

FASTWAY

Original Motion Picture Soundtrack to "Trick or Treat"
PRODUCERS: Various
MCA 61 89
Metal men get to craft an entire soundtrack for tongue-in-cheek film on the devil and rock 'n' roll. Tunes are superior, band is as tight, but will the higher soundtrack list price prove a handicap?

BILLY CHINNICK

Learning To Survive in the Modern Age
PRODUCERS: Various
CBS Associated 872 40257
Superior performer and tunesmith walks the line between singer/songwriter and nobel-banned rocker. But there's an element of introspection that permeates, making Chinnick a thinking man's street survivor.

ADRIAN BELEW

Solo outing by rock guitarist's first child is simultaneously engaging and eccentric. Belew's love affair with the guitar is carried to new heights by spurring interplay between percussive effects and unique melodic inventions. Radio: Target it.

JOHNNY MATHIS & NERBY MANCINI

Unleash The Power of Music
PRODUCERS: Various
CBS Associated 872 40257
It's a old-fashioned, but it's de-lovely: Mathis and Mancini team for a straightforward and mellow run-through of soundtrack tunes, from Germaine standards to Mancini penned numbers. Well-arranged retail will appeal to buyers of Streisand's "Broadway Album."

"WEIRD AL" YANKOVIC

My Gypsy Heart
PRODUCERS: Various
Capitol 85046
All the hits are here, sort of... "Living With a Hernia," "Addicted to Spasm."

SPOTLIGHTS

THE PRETENDERS



RECOMMENDED

THE PRETENDERS
Get Close
PRODUCERS: Bob Channerman & Jimmy Iovine
SWS 25484-1

First album in two years by the pop/new wave group features a revamped lineup and, mainly, a more subdued, somnolent sound. Front woman Chrissie Hynde remains one of rock's most prodigious female vocalists; her AOR deliveries is always welcome on warm evenings. Single "Don't Get Me Wrong" is moving on charts, with "My Baby" a good bet as a second pull.

NEW AND NOTEWORTHY

FRANK SINATRA
The Voice: The Columbia Years 1942-1952
SINUS PRODUCTIONS: Various labels & J&M
Columbia 85046

Lavinia six-record set presents Sinatra's recordings for Columbia. Although a commercial low point in his career, the Columbia dates cover a broad spectrum of work, including standards, film and show tunes, ballads, and swing material, all handled with the vocalist's special appeal. Includes booklet and extensive liner notes. A unique Christmas gift item.

VARIOUS ARTISTS
The Complete Apple Collection
PRODUCERS: Various
Capitol 85046

Exhaustive 12-record set brings together all of the mid-'60s jazz sessions produced by Apple Records for the Keynote label. Nisi's diverse taste ensured recording of mainstream, Dixieland revival, and emerging bebop players, making the set a remarkably broad slice of jazz history that includes Lester Young, Coleman Hawkins, Rex Stewart, Benny Carter, Red Rodney, and Lennie Tristano, to name a few. Extensive annotation and a photo booklet are included for your \$300. The ultimate item for the jazzophile.

GINGER BAKER
Honors And Treas
PRODUCERS: Various
Capitol 85046

Ex-Cream superproducer returns after long hiatus with offbeat project emphasizing Third World and Middle Eastern rhythms and drums. Will find plenty of most unconventional radio outlets.

JOHNNY WINTER
The Complete
PRODUCERS: Johnny Winter & Dick Sherman
Capitol 85046

Winger's third for Chicago label features albino guitarist tearing into acoustic and electric blues; Windy City rhythm section is augmented by Dr. John and Winter's original bassist and drummer from Texas.

PENTANGLE

In The Round
PRODUCERS: Doug Rosewater & Pentangle
Mercury 830 392
British folk rock trendsetters of the '60s continue to perform this style better than anyone. Presence of guitarist Bert Jansch and vocalist Jacqui McShee provides the band's trademark sound.

LU! & THE BLUES IMPERIALS
Thunderbolt
PRODUCERS: L.F. & the Blues Imperials
Mercury 830 392

Alligator returns to the sound of its first success: Quartet from Chicago's West Side emphasized danceable shuffles with alight guitar work recalling good-time blues king: Howl Dog Taylor. Upbeat fun.

BURNING SPARE
People Of The World
PRODUCERS: Michael Penney & Nelson Miller
SWS 25484-1

Reggae plant's first album with major label distribution in some time is also one of his liveliest albums. Punchy production and potent band give period support to Spear's pungent vocals.

VARIOUS ARTISTS
Atlantic Headers
PRODUCERS: Various
Atlantic 81486

Two-record package brings together some of Atlantic's greatest rare recordings, including recordings for King Curtis, Sam The Man Taylor, Willie "Gatorail" Jackson, Hal "Combsard" Singer, Arnett Cobb, Red Prysock, Johnny Griffin, and others. A treasure trove.

VARIOUS ARTISTS
The Vocal Group Collection
PRODUCERS: Various
Mercury 830 392

Double-album set features a side each by the Platters, Penguins, Del Vikings, and Dankeisen, digitally remastered. A fine package.

KESE HICKY
Black & Blue
PRODUCERS: Various
Mercury 830 392

Early rockabilly artist, who scored big with "Bluebirds Over The Mountains" in 1958, is presented via his original Epic recordings. Contact: 76 Degraw St., Brooklyn, N.Y. 11231.

BLACK PICKS

MIKI HOWARD
Love Me Love Me
PRODUCERS: Sami Harris
Mercury 830 392

Atlantic throws its hat into the retro-nuevo black music ring with this outstanding album. Howard is a superb vocalist who compares favorably with Anita Baker. The tunes are lavishly arranged but far from saccharine, and material is uncharacteristically strong for initial appraisal should be the title track and "I Can't Wait (To See You Alone)," but to the collection is found from start to finish, and this album could go all the way.

RECOMMENDED

NORM DOZIER
I Am You
PRODUCERS: Norman Dozier
Atlantic 81486

Singer-songwriter works in the current groove, with results prime for radio. Album's strength is also its weakness, as results tend to be somewhat formulaic. Best: "La La Land."

COUNTRY

PICKS

JOHN ANDERSON
Country
PRODUCERS: John Anderson, Jim Ed Norman
Mercury 830 392

This is a real sampler album that contains the weird ("Do You Have A Garter Belt") and the wistful ("I Could Have My Way"), the redneck ("The Fighter Side Of Me"), and the reflective ("Yellow Creek"). But when Anderson stretches himself beyond the country-boy clichés, he remains a formidable talent.

THE O'KAYES
Open Kane, James O'Hara
Columbia 85046

For lovers of melodic and acoustic country music, this male duo is the most exciting news since the Judds made their debut. The O'Kays (Kieran Kane and James O'Hara) are instrumentally and vocally in the bluegrass stable, but theirs is delicate and measured bluegrass that allows the smooth and unrestrained vocals to soar. Most of the material was written by Kane and O'Hara, and all of it is excellent.

RECOMMENDED

CONNA FARGO
Winners
PRODUCERS: Sam Sikes
Mercury 830 392

"The Happiest Girl In The Whole U.S.A." is back with a pack of upbeat new and old material, including "Happiest Girl," "Punchy Face," "You Can't Be A Reason (If Your Light Don't Shine)," and "You Were Always The Reason." Fargo has been a sparkie here that she started with in the early '70s.

SUPER GRIFF COWBOY BAND
This Way To The Stage
PRODUCERS: Chris Matthews
Mercury 830 392

This group has the energy, informality, and wide range of styles of a top band. There's more than a little of the Charlie Danach style in its handling of material.

BLACK PICKS

2ND CHAPTER OF ACTS
Hymns
PRODUCERS: David Hartung
Live One 743 09071-7

A number of gospel artists are returning to the roots of that music after carving their own way for years. 2nd Chapter has proven itself to have a timeless appeal, and this collection of timeless standards shows them in the rock-to-basics movement. Retailers should be pleased to see this on the shelf.

GREG G. VOZ
The Blue Is Right
PRODUCERS: Jonathan David Brown and Greg G. Voz
Mercury 830 392

The former lead singer of Petrus, called "the voice of Christian rock," has his debut solo album, and the result is what you would expect—hard-driving rock with an uncompromising message. Voz is on the cutting edge musically and aims at the young. It's a target he's certain to hit with this turned up loud.

ANGLES

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS Records with the greatest critical potential

RECOMMENDED Records with potential for significant chart action

Singles appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review. Send singles for review to: Nancy Efron, Billboard, 1515 Broadway, New York, N.Y. 10018

Country singles should be sent to: Billboard, 111 Music Circle E, Nashville, Tenn. 37203

POP

PICKS

DURAN DURAN *Notorious* (3-59)
PRODUCERS: New Rodgers, Duran Duran
WRITERS: Andy Cocks, Lesley
PUBLISHERS: Copyright Control
Columbia 354 564-7

Reunited band (with new drummer Steve Ferrone) bows to the influence of its ex producer, Anglo-funk, sharp, tidy, made for dancing.

KANSAS *Alert* (3-20)
PRODUCERS: W. Walsh, S. Morse
WRITERS: W. Walsh, S. Morse
PUBLISHERS: Warner Bros./Head/Hughes
Sire 354 562-7

Three years since its last single and nine since "Dust In The Wind," the progressive AOR champs return, synk-bucked and relatively melodic.

SURVIVOR *In This Love* (3-43)
PRODUCERS: Bob Newman, Frank Sullivan
WRITERS: J. Petrus, J. Sullivan
PUBLISHERS: Bob Newman, Frank Sullivan
Sire 354 562-7

Up-tempo love song builds to double-time crescendo and a martial beat; the emotive crooner had lost the "Rocky" spirit even when spooning.

POINTER SISTERS *Goddess* (2-51)
PRODUCERS: Richard Pryor
WRITERS: Andy Goldmark, Brian Roberts
PUBLISHERS: Ropar, ASCAP/Invitations, BM
Sire 354 562-7

More of the fast-paced, semitheatrical, good-time dance repertoire that's proved a potent vehicle for the sisters up to now.

MIAMI SOUND MACHINE *Falling In Love* (CH) (3-27)
PRODUCERS: Eddie Cochran, Jr.
WRITERS: Eddie Cochran, Jr., Neil Ingle
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Moderately arranged AC/dance ballad continues a remarkable variety show from a band that's now scored three top 10 hits in assorted genres.

PAUL YOUNG *Some People* (4-55)
PRODUCERS: Hugh Padgham, Paul Young
WRITERS: Paul Young, Kewley
PUBLISHERS: Apple/ASCAP, PRC
Sire 354 562-7

With a Latin pop shuffle from his new LP, Britain's ace blue-eyed soul man earns high marks as co-composer as well as expressive vocalist.

MICHAEL McDONALD *Don't Worry* (4-18)
PRODUCERS: Michael McDonald, Ted Templeman
WRITERS: Michael McDonald, Ted Templeman
PUBLISHERS: Genesis/ASCAP, Arista, BM
Sire 354 562-7

Another move there in the wake of

the crossover success of "Sweet Freedom," cerebral but still funky AC, presented in his stylized manner.

GLASS TIEVE *Someday* (3-34)
PRODUCERS: Jon Alpert
WRITERS: Glass Tieve, J. Vance
PUBLISHERS: Cogswell, BM
Warner Bros. 354 562-7

New addition to Canada's pop constellation performs soft-spoken dance rock quartet's debut ("I Don't Forget Me," was a top two hit).

STEVE MILLER BAND *I Want To Make The World Turn Around* (4-23)
PRODUCERS: Steve Miller
WRITERS: Steve Miller
PUBLISHERS: Island, ASCAP
Capitol 354 564

Dance ballad with a dreamy, idealistic lode.

FALCO *The Sound Of Music* (4-12)
PRODUCERS: Falco and Peter Biedel, J.F.R.
WRITERS: Falco, J.F.R.
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Silly follow-up to the ballad "I Want To Make The World Turn Around" (2-12) (revised Sept. 8)

FABULOUS THUNDERBOLTS *Why Get Up* (3-50)
PRODUCERS: Dave Lombardi
WRITERS: B. Carter, R. Edwards
PUBLISHERS: Warner Bros. Int'l
CBS Associated 254 564-5

Boogie'n it louder, and ain't it the truth?

QUEEN *Paul Is Dead To Pleasure* (3-56)
PRODUCERS: Queen, Mike Doria Richards
WRITERS: J. Mercury, J. Deakin
PUBLISHERS: Queen, Decca, BM
Capitol 354 562-7

The British rockers play stylistic homage to Smokey Robinson.

"WEIRD AL" YANKOVIC *Living With A Yankovic* (3-16)
PRODUCERS: Rick Derringer
WRITERS: A. Yankovic, C. Madigan, A. Yankovic
PUBLISHERS: Apple/Second Nature U.S.A.
Capitol 354 562-7

Silly follow-up to the rock parody "I Wanna Be Like You" (2-12) (revised Sept. 8)

BLACK

PICKS

NEW EDITION *Ones In A Lifetime* (3-47)
PRODUCERS: Rick Nowels
WRITERS: Rick Nowels, R. A. Brown, R. A. Brown
PUBLISHERS: House of Champions/Arpl
MCA/UM 354 562-7

Polished and sophisticated dance-r&b from the "Runnin' Scared" soundtrack; rock-is-leave taste material deserves grown-up meter.

KLYMAXX *Sexy* (4-34)
PRODUCERS: Spectrum, Raymond Cooper
WRITERS: J. Colgate, J. Colgate
PUBLISHERS: Fantasy, BM, Atlantic
Capitol 354 562-7

Combination of suggestiveness and sass that's served the ladies well in hits like "Man Size Love" makes its return; energetic and rather blatant.

ANNI BOUTIN *Do You Want It Bad* (3-25)
PRODUCERS: Preston Glass, Alan Glass
WRITERS: Anni Boutin, Alan Glass
PUBLISHERS: Glasshouse/Int'l, BM
Atlantic 354 562-7

Former C-Boyz singer's "Bad Habits" established her as a solo set list star; new offering is a dance-floor banger that bides her time in the rhythm section.

GRACE JONES *Just For The Perfect One* (3-22)
PRODUCERS: New Rodgers, Grace Jones
WRITERS: Grace Jones, R. Roberts
PUBLISHERS: Warner Bros. Int'l
Capitol 354 562-7

A tuxedo-tail between the busy Mr. Rodgers' tidy funk signature and the singer's gift for the indefinably off.

NEW AND NOTEWORTHY

BOB GELDOF *This Is The World Calling* (3-53)
PRODUCERS: Brothers of Doom
WRITERS: Bob Geldof
PUBLISHERS: Island, ASCAP
Meridian 354 562-7

Revered for his humanitarian work, rock's Nobel Peace Prize nominee remains drastically underappreciated as a songwriter and performer; but name recognition alone should help boost this Bloomington Rata-shin collection of conscientious action and self-aware humor.

RECOMMENDED

AI JARREAU *Tell Me What* (1 Getta Go) (3-55)
PRODUCERS: Huey Proulx
WRITERS: Tom Kean, Mike Hareless, Jay Graydon
PUBLISHERS: Corp. of America, Jay Graydon
Young Music/Chrysalis, BM
Noted For The Hardest Rocker, ASCAP
Warner Bros. 354 562-7

Jazzy AC with scat intro and outro.

JOHNNY KEMP *Anything Worth Having* (Is Worth Waiting For) (4-51)
PRODUCERS: Shirley Strickland, Brian Morgan
WRITERS: S. Strickland, B. Morgan, A. Lee
PUBLISHERS: New Music Group
Capitol 354 562-7

Kashif protidid in down-tempo AC/soul ballad.

R. JUSTICE ALLIES *Crackin' Up* (3-59)
PRODUCERS: Rick Nowels
WRITERS: R. Justice, A. Allen, S. Allen
PUBLISHERS: Warner Bros. Int'l
MCA/UM 354 562-7

One of the better crack rap, plus red hot horns and jittery percussion.

LYN ROMAN *Don't Look Back* (3-33)
PRODUCERS: Lyn Roman, House Rock, Jeff Perine
WRITERS: House Rock, Dorothy Segerson
Contact 354 562-7

Mid-tempo, urgent dance music.

JOSEKI LOPEZ *My Girl* (3-30)
PRODUCERS: Vincent Davis
WRITERS: V. Davis, J. Lopez, J. Lopez
PUBLISHERS: Vintagem, ASCAP
Meridian 354 562-7

Rap artist of "Pee Wee's Dance" fame borrows a bass line from the Temptations and praises his lady in topical terms.

KEITH STEALL *On the Beach* (3-30)
PRODUCERS: Keith Steall
WRITERS: Keith Steall, B. Steall, B. Steall
PUBLISHERS: Keith Steall, B. Steall, B. Steall
Meridian 354 562-7

A loving midtempo recollection of the faraway start of a relationship.

ALMOST LOVERS *Don't Love Her Anymore* (3-20)
PRODUCERS: Tommy West
WRITERS: Tommy West, Roger Porter
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Pretty, Everly-like treatment of the slow decline of love.

BUTCH RAKER *Your Loving Side* (3-20)
PRODUCERS: Butch Raker
WRITERS: B. Raker, C. Whitaker, J. Whitaker
PUBLISHERS: Tom Collins/Columbia, BM
Meridian 354 562-7

Baker wants to get back on his lady's good side; with a vocal this strong, he should have no problem.

GRESHAM *Two Kinds Of Crazy* (3-20)
PRODUCERS: J. L. Wolfe, J. Wolfe
WRITERS: J. L. Wolfe, J. Wolfe, J. Wolfe
PUBLISHERS: J. L. Wolfe, J. Wolfe, J. Wolfe
Meridian 354 562-7

Rich harmonies and bright, saucy arrangement make this an immensely listenable stretch of country sentiment.

TIM MALACHUK *Easy Does It* (3-11)
PRODUCERS: Tim Malachuk, Tim Malachuk
WRITERS: Tim Malachuk, Tim Malachuk
PUBLISHERS: Tim Malachuk, Tim Malachuk
Meridian 354 562-7

Throbbing beat, energetic vocals, and a stereotypical case of male egoism. Contact: 615-337-2227.

sung penned by two of the group members.

OWITT YOXAMER *It Won't Hurt* (3-30)
PRODUCERS: Peter Anderson
WRITERS: Doug Yoxamer
PUBLISHERS: Capitol, BM
Reprise 354 562-7

More no-frills country here, with fiddle and steel aplenty; a classic "heart" and "drinkin'" song convincingly new.

MOE BARRY *One Man Band* (3-33)
PRODUCERS: Jerry Rasmussen
WRITERS: Moe Barry, Bob Carr
PUBLISHERS: Ensign, Arpl
Meridian 354 562-7

Bandy has a new label but retains his old strength: a friendly voice, an instantly familiar song, and a clean, traditional arrangement.

KEITH STEALL *On the Beach* (3-30)
PRODUCERS: Tom Collins
WRITERS: B. Steall, J. Steall, B. Steall
PUBLISHERS: Keith Steall, B. Steall, B. Steall
Meridian 354 562-7

Potent song and rousing production from Collins accompany Steall's strongest vocalizing yet; a rickrolling good fun record.

RECOMMENDED

ROONEY CROWELL *When I'm Free Again* (3-50)
PRODUCERS: Rodney Crowell, Booker T. Jones
WRITERS: Rodney Crowell, J. Jones
PUBLISHERS: Gryphon/Columbia, BM
Columbia 354 562-7

A direct country song that treats its theme with witlessness and irony.

WRITERS *It Should Have Been Easy* (2-45)
PRODUCERS: M. Steall, B. Steall, B. Steall
WRITERS: M. Steall, B. Steall, B. Steall
Meridian 354 562-7

Dotday had the 1978 hit, but the Whitey sang new levels of intensity to the song.

KEITH WHITNEY *Homcoming* (3-25)
PRODUCERS: Blake Mews
WRITERS: Keith Whitney, Roger Porter
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

A loving midtempo recollection of the faraway start of a relationship.

ALMOST LOVERS *Don't Love Her Anymore* (3-20)
PRODUCERS: Tommy West
WRITERS: Tommy West, Roger Porter
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Pretty, Everly-like treatment of the slow decline of love.

BUTCH RAKER *Your Loving Side* (3-20)
PRODUCERS: Butch Raker
WRITERS: B. Raker, C. Whitaker, J. Whitaker
PUBLISHERS: Tom Collins/Columbia, BM
Meridian 354 562-7

Baker wants to get back on his lady's good side; with a vocal this strong, he should have no problem.

GRESHAM *Two Kinds Of Crazy* (3-20)
PRODUCERS: J. L. Wolfe, J. Wolfe
WRITERS: J. L. Wolfe, J. Wolfe, J. Wolfe
PUBLISHERS: J. L. Wolfe, J. Wolfe, J. Wolfe
Meridian 354 562-7

Rich harmonies and bright, saucy arrangement make this an immensely listenable stretch of country sentiment.

TIM MALACHUK *Easy Does It* (3-11)
PRODUCERS: Tim Malachuk, Tim Malachuk
WRITERS: Tim Malachuk, Tim Malachuk
PUBLISHERS: Tim Malachuk, Tim Malachuk
Meridian 354 562-7

Throbbing beat, energetic vocals, and a stereotypical case of male egoism. Contact: 615-337-2227.

DANCE

PICKS

KRAFTWERK *Maniac* (3-15)
PRODUCERS: Kraftwerk
WRITERS: Kraftwerk
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Early innovators of the minimalist electroclique return to start, inorganic style, bypassing melody but approaching mantras.

NEW ORDER *Bizarre Love Triangle* (3-32)
PRODUCERS: New Order
WRITERS: New Order
PUBLISHERS: Mercury, ASCAP
Meridian 354 562-7

Semanticoholic disco remix from the British cult band's "Brotherhood" album, a reminder to the jaded of the synthesizer's infinite possibilities.

JAMES O'HART *Willows* (3-32)
PRODUCERS: James O'Hart
WRITERS: James O'Hart
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Traditional r&b/jazz performance sparsely textured with street-arm electronic; very much a singer's record.

GENERAL PUBLIC *Too Much Dr. No* (3-27)
PRODUCERS: Dave Lombardi, Dave Lombardi
WRITERS: General Public
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

NU SHOZ? Don't Let Me Be This Way (4-67)
PRODUCERS: John Smith, Rick Owens
WRITERS: John Smith, Rick Owens
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Whiter sang new levels of intensity to the song.

WRITERS *It Should Have Been Easy* (2-45)
PRODUCERS: M. Steall, B. Steall, B. Steall
WRITERS: M. Steall, B. Steall, B. Steall
Meridian 354 562-7

Dotday had the 1978 hit, but the Whitey sang new levels of intensity to the song.

KEITH WHITNEY *Homcoming* (3-25)
PRODUCERS: Blake Mews
WRITERS: Keith Whitney, Roger Porter
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

A loving midtempo recollection of the faraway start of a relationship.

ALMOST LOVERS *Don't Love Her Anymore* (3-20)
PRODUCERS: Tommy West
WRITERS: Tommy West, Roger Porter
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Pretty, Everly-like treatment of the slow decline of love.

BUTCH RAKER *Your Loving Side* (3-20)
PRODUCERS: Butch Raker
WRITERS: B. Raker, C. Whitaker, J. Whitaker
PUBLISHERS: Tom Collins/Columbia, BM
Meridian 354 562-7

Baker wants to get back on his lady's good side; with a vocal this strong, he should have no problem.

GRESHAM *Two Kinds Of Crazy* (3-20)
PRODUCERS: J. L. Wolfe, J. Wolfe
WRITERS: J. L. Wolfe, J. Wolfe, J. Wolfe
PUBLISHERS: J. L. Wolfe, J. Wolfe, J. Wolfe
Meridian 354 562-7

Rich harmonies and bright, saucy arrangement make this an immensely listenable stretch of country sentiment.

TIM MALACHUK *Easy Does It* (3-11)
PRODUCERS: Tim Malachuk, Tim Malachuk
WRITERS: Tim Malachuk, Tim Malachuk
PUBLISHERS: Tim Malachuk, Tim Malachuk
Meridian 354 562-7

Throbbing beat, energetic vocals, and a stereotypical case of male egoism. Contact: 615-337-2227.

DEAN VU *U And Me* (3-37)
PRODUCERS: Dean VU, Dean VU
WRITERS: Dean VU, Dean VU
PUBLISHERS: Warner Bros. Int'l
Sire 354 562-7

Bopping disco-soul track accompanies a midrange in spoken and sung, inorganic style, bypassing melody but approaching mantras.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST	ALBUM & NUMBER OF DISTRIBUTING LABEL (CDS, LIST PRICE)*	TITLE
** No. 1 **						
1 week at No. One						
1	3	15	1	BOSTON	MCA 6188 (9.98) (CDS)	THIRD STAGE
2	1	2	8	BON JOVI & MERCURY	830261-1 POLYGRAM (CDS)	SUPPLY WHEN WE
3	2	1	8	HYE LEWIS & THE NEWB	PHYSICALS ON 4153/4 (9.98) (CDS)	FOREI
4	4	3	22	SOUNDTRACK	A7 COLUMBIA FC 40373 (CDS)	TOP GUN
5	6	11	6	TINA TURNER	CAITOP. PI 12359 (9.98) (CDS)	BREAK EVERY RULE
6	7	6	16	STEVE WINWOOD & FLAND	25446 WARNER BROS. (9.98) (CDS)	BACK IN THE HIGH-LIFE
7	5	4	10	LIONEL RICHIE	A7 MCA 5188A (9.98) (CDS)	ONWING ON THE CEILING
8	13	13	5	CYNEL LAUPER	PORTANT CD 40313/EPIC (CDS)	TRUE COLORS
9	8	5	21	RUN D.M.C. & PROFILE	1217 (9.98) (CDS)	RAISING HELL
10	11	7	15	MADONNA	A7 SIRE 25442 WARNER BROS. (9.98) (CDS)	TRUE BLUE
11	10	5	11	BILLY JOEL	A7 COLUMBIA SC 40469 (CDS)	THE BRIDGE
12	21	21	38	JANET JACKSON	A7 MCA SP 5146 (9.98) (CDS)	CONTROL
13	11	21	3	PAUL SIMON	WARNER BROS. 25447 (9.98) (CDS)	GRACELAND
14	21	3	21	GENESIS	A7 ATLANTIC 81441 (9.98) (CDS)	INVISIBLE TOUCH
15	11	25	7	IRON MAIDEN	CAPTAIN 21 12524 (9.98) (CDS)	SOMEWHERE IN TIME
16	11	14	14	CINDERELLA	A7 MERCURY 830276-1 POLYGRAM	NIGHT SONGS
17	21	21	21	DAVID LEE ROTH & WAINES	PIPS 25470 (9.98) (CDS)	EAT 'EM AND SMILE
18	23	21	7	TALKING HEADS	SIRE 25512 WARNER BROS. (9.98) (CDS)	"TRUE STORIES"
19	21	21	23	ANITA BAKER	A7 ELEKTRA 60444 (9.98) (CDS)	RAPTURE
20	11	11	21	DO JOHNSON	A7 SIRE FC 40365 (CDS)	HEARTBEAT
21	30	36	7	CAMEO	ATLANTIC 81441 (9.98) (CDS)	WORD UP
22	23	23	30	ROBERT PALMER	A7 ISLAND 90471 ATLANTIC (9.98) (CDS)	RIPTIDE
23	21	21	11	PETER DINKEL	A7 GEPFEN 54610 WARNER BROS. (9.98) (CDS)	SO
24	21	11	13	EURYTHMICS	A7 RCA A&L 5547 (9.98) (CDS)	REVENGE
25	29	28	10	EDDIE MONEY	A7 COLUMBIA FC 40390 (CDS)	CAN'T HOLD BACK
26	21	32	7	JOHN FOGERTY	WARNER BROS. 25443 (9.98) (CDS)	EYE OF THE ZOMBIE
27	36	48	23	BRUCE HORNISBY & THE RANGE	A7 RCA A&L 5504 (9.98) (CDS)	THE WAY IT IS
28	23	21	30	VAN HALEN	A7 WARNER BROS. 25394 (9.98) (CDS)	5150
29	11	21	21	GLAS	816 5733/MCA (9.98) (CDS)	LIFE'S RICH PIGMENT
30	11	11	14	ELVIS PRESLEY	A7 RCA A&L 5504 (9.98) (CDS)	THIN RED LINE
31	11	11	15	BILLY COHEN	A7 SIRE 25442 WARNER BROS. (9.98) (CDS)	LOVE LOVE
32	26	23	30	MIAMI SOUND MACHINE	A7 SIRE FC 40313 (CDS)	PRIMITIVE LOVE
33	35	—	7	RATT	ATLANTIC 81533 (9.98) (CDS)	D'NOT UNDERCOVER
34	11	23	21	BANANARAMA	A7 LONDON 522 913-1 POLYGRAM (CDS)	TRUE CONFESSIONS
35	30	38	3	THE HUMAN LEAGUE	A7 MCA 5120-1 MCA (9.98) (CDS)	CRASH
36	40	42	3	TRIUMPH	A7 SIRE 25442 WARNER BROS. (9.98) (CDS)	THE SPORT OF KINGS
37	34	28	26	BO DODGER & THE SILVER BULLET BAND	A7 CAPITOL PI 12318 (9.98) (CDS)	LIKE A ROCK
38	48	54	7	RIC OCEANE	GETTEN ONE 24396 WARNER BROS. (9.98) (CDS)	THIS SIDE OF PARADISE
39	48	55	29	WHITNEY HOUSTON	A7 A&L 81441 8212 (9.98) (CDS)	WHITNEY HOUSTON
40	31	14	26	JOURNEY	A7 COLUMBIA SC 40390 (CDS)	RAISED ON RADIO
41	83	31	15	THE MONKEES	A7 A&L 81441 8212 (9.98) (CDS)	THEN & NOW... THE BEST OF THE MONKEES
42	39	21	21	QUOT RIOT	A7 MCA 5120-1 MCA (9.98) (CDS)	QUOT RIOT III
43	28	37	7	DARYL HALL	A7 RCA A&L 7114 (9.98) (CDS)	THREE THINGS IN THE PAST
44	45	55	4	YOUNG J. MALMSTEEN	A7 MCA 5120-1 MCA (9.98) (CDS)	TRILGY
45	20	20	27	PAUL McCARTNEY	A7 CAPS 12474 (9.98) (CDS)	PRESS TO PLAY
46	48	48	48	THE OUTFIELD	A7 COLUMBIA FC 40373 (CDS)	PLAY DEEP
47	36	48	3	CHICAGO	A7 MCA 5120-1 MCA (9.98) (CDS)	1.8
48	57	101	3	LUTHER VANDROSS	A7 SIRE FC 40415 (CDS)	GIVE ME THE REASON
49	51	53	7	SOUNDTRACK	ATLANTIC 14877 (9.98) (CDS)	STAND BY ME
50	42	44	34	THE FABULOUS THUNDERBOLTS	A7 CBS ASSOCIATED BY 8004-EPIC (CDS)	TUFF ENUFF
51	48	56	17	PETER CETERA	WARNER BROS. 25474 (9.98) (CDS)	SOUTIDE/SOUTAIRE
52	66	79	4	LINDA RONSTADT	A7 MCA 5120-1 MCA (9.98) (CDS)	FOR SENTIMENTAL REASONS
53	58	57	7	DRUM & JUICE	A7 MCA 5120-1 MCA (9.98) (CDS)	JUICE
54	54	45	25	THE MOODY BLUES	A7 GEPFEN 54610 WARNER BROS. (9.98) (CDS)	THE OTHER SIDE OF LIFE

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST	ALBUM & NUMBER OF DISTRIBUTING LABEL (CDS, LIST PRICE)*	TITLE
55	44	41	11	GEORGE THOROGOOD AND THE DESTROYERS	CA-MERICA ST 1724 (9.98)	LIVE
56	58	59	12	DAVID & DAVID	A&M SP 5134 (9.98) (CDS)	BOOMTOWN
57	47	47	29	SIMPLY RED	A7 ELEKTRA 60452 (9.98) (CDS)	PICTURE BOOK
58	60	60	8	TOTO	COLUMBIA FC 40373 (CDS)	FAHRENHEIT
59	59	62	6	STACEY Q	ATLANTIC 81478 (9.98)	BETTER THAN HEAVEN
60	74	118	3	COREY HART	CA-MERICA SP 1721 (9.98)	FIELDS OF FIRE
61	61	65	12	THE SMITHERS	ENGAMA ST 72008-CAPTOL (9.98) (CDS)	ESPECIALLY FOR YOU
62	49	40	15	DOUBLE	A&M SP 5133 (9.98) (CDS)	BLUE
63	95	131	3	ORCHESTRAL MANOEUVRES IN THE DARK	A&M VIRGIN SP 5144 (9.98) (CDS)	THE PACIFIC AGE
64	73	116	3	BILLY SQUIER	CAPIX 12463 (9.98)	ENOUGH IS ENOUGH
65	11	—	7	TIL TUESDAY	EPIC 42314	WELCOME HOME
66	48	21	7	VINNIE VINCENT INVASION	CHRYSLER SPV 41929	VINNIE VINCENT INVASION
67	31	66	11	LISA LISA & CULT JAM WITH FULL FORCE	A7 MCA 5120-1 (9.98) (CDS)	LISA LISA & CULT JAM WITH FULL FORCE
68	21	34	11	BELINDA CARLISLE	A7 MCA 5741 (9.98) (CDS)	BELINDA CARLISLE
69	58	21	21	WHAM!	COLUMBIA SC 40315 (9.98) (CDS)	MUSIC FROM THE EDGE OF HEAVEN
70	58	11	11	NEIL YOUNG	GETTEN ONE 24396/WARNER BROS. (9.98) (CDS)	LANDING ON WATER
71	63	50	25	38 SPECIAL	A7 MCA 5135 (9.98) (CDS)	STRENGTH IN NUMBERS
72	48	37	14	ANDRES VOLLENWEIDER	CBS MALTESEWORKS FM 42285-EPIC (CDS)	DOWN TO THE MOON
73	38	133	3	ALICE COOPER	MCA 5713 (9.98)	CONSTRUCTOR
74	11	40	14	THE TEMPTATIONS	GOODY 13076/MCA (9.98)	TO BE CONTINUED
75	21	21	7	KENNY K	A&L 81441 8212 (9.98)	DUOTONES
76	109	—	7	ALABAMA	A7 MCA 5149 (9.98) (CDS)	THE TOUCH
77	48	14	14	UB40	A&M SP 5137 (9.98) (CDS)	RAT IN THE KITCHEN
78	21	48	23	AC/DC	A7 ATLANTIC 81880 (9.98) (CDS)	WHO MADE WHO
79	11	86	7	AMY GRANT	A&M SP 5130 (9.98) (CDS)	THE COLLECTION
80	11	53	5	FIVE STAR	A&L 81441 8212 (9.98) (CDS)	SILK AND STEEL
81	11	83	5	AL JARREAU	WARNER BROS. 25477 (9.98) (CDS)	I IS FOR LOWER
82	21	66	23	NU SHOZ	A7 ATLANTIC 81447 (9.98) (CDS)	POOLSIDE
83	14	58	21	PATTI LABELLE	A7 MCA 5737 (9.98) (CDS)	WINNER IN YOU
84	12	30	7	ELVIS COSTELLO & THE ATTRAXIONS	COLUMBIA FC 40318 (CDS)	BLOOD & CHOCOLATE
85	NEW	3	A-HA	WARNER BROS. 25501 (9.98)	SCOUNDREL DAYS	
86	21	58	21	ZZ TOP	A7 WARNER BROS. 25342 (9.98) (CDS)	AFTERBURNER
87	14	140	7	JESSE JOHNSON'S REVUE	A&M SP 5122 (9.98) (CDS)	SHOCKADELICA
88	30	72	21	GERMAINE STEWART	A7 MCA 5149 (9.98) (CDS)	FRANTIC ROMANTIC
89	21	21	7	THE B-2'S	WARNER BROS. 25504 (9.98)	BOUNCING OFF THE SATELLITES
90	103	117	5	TIMBUX 3	A7 RCA 5720 (9.98) (CDS)	GREETINGS FROM TIMBUX 3
91	111	—	7	MEGADETH	CAPTOL ST 12320 (9.98)	PEACE SELLS... BUT WHO'S BUYING?
92	21	58	21	THE MONKEES	RHINO RLP 70143-CAPTOL (9.98)	THE MONKEES
93	21	21	21	EMERSON, LAKE & POWELL	CAPIX 12463 (9.98) (CDS)	EMERSON, LAKE & POWELL
94	13	11	7	GEORGE BENSON	WARNER BROS. 25475 (9.98) (CDS)	WHILE THE CITY SLEEPS
95	36	39	23	WHODINI	A7 J&R 41842 (9.98) (CDS)	BACK IN BLACK
96	56	104	21	THE MONKEES	RHINO RLP 70143-CAPTOL (9.98)	MORE OF THE MONKEES
97	11	48	21	JEFFREY OSBORNE	A7 MCA 5103 (9.98) (CDS)	EMOTIONAL
98	113	161	3	IGGY POP	A&M SP 5143 (9.98) (CDS)	BLAH, BLAH, BLAH
99	109	109	42	BANGLES	A7 COLUMBIA FC 40390 (CDS)	DIFFERENT LIGHT
100	NEW	7	WANG CHUNG	GETTEN ONE 24315/WARNER BROS. (9.98)	MOSAIC	
101	109	11	5	THE RUNNIMAKERS	RECORTY 830-214-1 (POLYGRAM)	THE RUNNIMAKERS
102	11	13	21	THE CURE	ELEKTRA 10477 (9.98) (CDS)	STANDING ON THE BEACH
103	63	70	27	THE ART OF NOISE	CHRYSLER EPV 41929-CHRYSLER (CDS)	INVISIBLE SILENCE
104	77	61	9	GLORIA LORING	ATLANTIC 81478 (9.98) (CDS)	GLORIA LORING
105	100	87	87	PHIL COLLINS	A7 ATLANTIC 81240 (9.98) (CDS)	NO JACKET REQUIRED
106	88	77	9	ASHFORD & SIMPSON	CAPTOL ST 12463 (9.98)	REAL LOVE
107	NEW	1	1	HOWARD JONES	ELEKTRA 60459 (9.98)	ONE TO ONE
108	114	—	2	BAD COMPANY	ATLANTIC 81468 (9.98)	FAME & FORTUNE
109	97	92	60	JOHN COUGAR MELLENCAMP	A7 RCA 824 085-1 (POLYGRAM) (CDS)	SCARECROW

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last year a platinum album, *dream into action*.
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and now, a new album, *one to one*.
a hit single on its way to number one,
"you know i love you...don't you?"
and a new music video,
the last world dream—live in concert.
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Whole World in His Hands. Shaker Menon, right, chairman and chief executive officer of EMI Music Worldwide, meets with Laine Artzt-Schnierman and Laine Artzt to sign an exclusive worldwide recording contract. Osborne was with Hispasav, one of EMI's two operating companies in Spain.

FCC May Query Infinity On Stern's 'Obscenity'

BY BILL HOLLAND

WASHINGTON A top official of the Federal Communications Commission says that the commission may ask Infinity Broadcasting Corp., the employers of controversial air personality Howard Stern, to respond to charges that Stern's on-air patter contains indecent or obscene material.

James McKinley, chief of the FCC's Mass Media Bureau, which handles complaints, says he is concerned about "blue format" radio. McKinley says that if he finds prima-facie evidence of obscenity or indecency quoted in written complaints and recordings of Stern's morning program, he will direct the station owner to submit comments to the commission.

The program originates at WXRK-FM New York but has been simulcast on WYSP-FM Philadelphia since the summer. McKinley says that since that time the commission has been "swamped" with complaints from Philadelphia listeners. Before joining WXRK-FM, Stern was with WNBC New York.

McKinley also says that he has not made a final determination on the matter, but expects to act promptly. McKinley says a written complaint lists words and phrases that are allegedly obscene or indecent. After listening to the air checks, he says some of the language is "borderline," "heavily leered with innuendo," and "a very tough call."

Mel Karmazin, president of the radio division of Infinity, denies that Stern has broadcast anything to violate FCC regulations.

"Howard Stern clearly does not broadcast anything that's obscene," he says. "He has a tight contract that clearly provides for him not to be broadcasting any of the words that are offensive to us, and he's never violated the contract."

Karmazin says he knows Stern "does a lot of double meaning," but that Infinity has "a series of business and legal people who are monitoring the program and don't quite understand what the complainant's saying."

McKinley says that as soon as Stern's morning program was si-

multaneous from WYSP-FM, "the phones were flooded at the Philadelphia field office, and not only the field office, but a lot of complaints addressed to us here in Washington, D.C., too."

Karmazin says that lawyers representing Infinity have "put in a call to the commission to find out what's going on."

McKinley says the tapes were submitted by Donald Wildmon, executive director of the National Federation for Decency, headquartered in Tupelo, Miss. The initial complaint came from a listener.

In September, the FCC directed two public radio stations in California to respond by Oct. 22 to complaints that they had aired "obscene or indecent" programming. The complaints came from listeners in Santa Barbara and Yucaipa, Calif.

In both letters, McKinley wrote that "no determination" had yet been made by the commission but warned that the FCC has "statutory authority to take appropriate regulatory actions where licensees engage in the broadcast of 'obscene or indecent' programming." He directed both station owners to comment "on the subject complaint within 30 days," adding that the response "should include any information which you believe may aid the commission in determining whether the subject programming is 'obscene or indecent.'"

The U.S. Supreme Court, in a 1978 decision, ruled 5-4 that the FCC has the right to restrict broadcast of language it defines as "patently indecent" during hours when children would be in the listening audience.

The case involved a 1973 broadcast of a George Carlin comedy album sketched entitled "Seven Dirty Words," on Pacifica's WBAI-FM New York.

The majority disagreed with the Pacifica argument that the FCC can ban "obscene" language under federal law and ruled that "indecent" language could also be banned.

Dissenting judges wrote that a decision to listen to such programming is voluntary, but the majority said that such language could be heard before a listener could switch the dial.

OUT OF SOUTH AFRICA: Warner Communications Inc. officially declared its intentions at prestime to disinvest from its WEA records operations in South Africa by selling the unit, which employs about 150, to current management there. It is estimated that the label's product accounts for 30%-35% of the country's sales of records. WCI, along with other U.S. corporations with wholly owned operations in South Africa, has been under fire for not cutting business ties with South Africa to protest the country's apartheid laws.

RETAILERS CAN LOOK FORWARD to a post-Christmas bonanza from the release of Michael Jackson's—needless to say—long-anticipated follow-up to "Thriller." CBS Records, Track hours, is trying its darndest to have the new album, which Quincy Jones once again produced, out on Jan. 3. A reminder: Jackson's "Thriller" sold more than 30 million copies worldwide, a record for a single album... **OUT OF THE BOX:** A single will be pulled from Bruce Springsteen's box set on CBS. It's "War," the old Edwin Starr hit. The release will mark the first time a Springsteen A side that was not written by the Boss has been marketed.

PLAINTIFFS & DEFENDANTS: Neil Tennant and Chris Lowe of Pet Shop Boys have been sued in U.S. District Court in New York by a company that claims it released them from an exclusive recording contract, along with master recordings, to allow them to join EMI America Records. The plaintiff, New York-based Nunzio Brocchero Productions Ltd., claims Tennant and Lowe agreed to indemnify the company if EMI failed to pay it monies based on sales of the hit duo's recordings. The suit, filed in New York, alleges the production company that it considered the plaintiff to have breached the agreement with EMI. The plaintiff, saying Tennant and Lowe refuse to honor the guaranty, wants \$1 million in damages and seeks a jury trial... **Judge Judo:** The Green Day of New York music industry decided that publisher/writer Clyde Otis is entitled to the renewal rights of 300 copyrights from a music publishing company he sold a half interest in to 1973. Judge Greenfield decided that Times Square Music, a successful publisher, had sold the rights to Otis. The judge made the deal, had breached the contract by assigning rights to some songs that he had no right to assign. The judge ordered a trial to assess damages. Meanwhile, the decision is being appealed, declare lawyers for the defendants.

DONATIONS are being accepted for the Michael Coolidge Scholarship Foundation Fund, to be administered by the National Association of Recording Merchandisers. The fund will award \$6,000 to a student serving student. Coolidge, West Coast regional manager for Columbia Records Productions for 27 years, died in September of a heart attack at the age of 62. Donations can be sent to the NARM Scholarship Fund for Mike Coolidge, c/o CBS Records, 1801 Century Park W., Century City, Calif. 90067. They should be marked to the attention of Jack Storti.

OPPS! An item in Track in the Oct. 11 issue intimated incorrectly that MCA Records was intending to sign Chicago and Heart. Both groups are represented by MCA's Frontline Management and continue to record for their respective labels.

MICHAEL OLIVERI: Vestron Video's vice president of sales and marketing, has resigned to engage in an independent video venture. He'll be providing details of that business within the next few weeks.

TWO FOR THE SHOW: Atlantic Records feted Genesis on both coasts in tribute to soul-out dates at New York's Madison Square Garden (Oct. 3) and the Los Angeles Forum (Oct. 15). Besides Atlantic's own executive, attendees in New York included Julian Lennon; the Forthcoming MCA's David Byrne, and the Forthcoming MCA's David Byrne, and the Forthcoming MCA's David Byrne, and the Forthcoming MCA's David Byrne.

ANOTHER LABEL FEELING THE CD SURGE is Hugh Fordin's specialty label, DRG Records, which recently got into the CD market with four releases and has just added three more. Fordin says a billing tally of such releases was so good that he sped in newcomers to double the sales. They are "Room With A View" by a soundtrack starring Jiri Te Kanawa; "Say Amen,

Somebody," another soundtrack; and the cast album of "March Of The Falsettos."

SOME THINGS NEW ABOUT SOME THINGS OLD: Bourne Music has a flurry of new activity on recordings of grand old chestnuts, including "When You Wish Upon A Star" on new albums by Linda Ronstadt and Johnny Mathis; "Willow Weep For Me" by Lou Rawls; and four releases by Jimmie Van Heusen on Concord Records. Also, repackaged sets by Frank Sinatra and Frankie Laine contain evergreens from Bourne.

MEMORIES ARE MADE OF THESE: The histories of pop and rock are chronicled in different, yet equally intriguing, ways in two new publications. Joel Whitburn's "Pop Memories 1890-1954—The History Of American Popular Music" (Record Research Inc., Menomonee Falls, Wis., \$50, hardcover; \$40, softcover) diges far enough into the past to require some nifty charting sources besides Billboard. First Pressings is a series of loose-leaf books compiled and edited by Galen Gart; they rely solely on Billboard editorial to chronicle rock history. Two volumes—published by Big Nickel Publishing of Milford, N.H. for \$50 each or \$85 for both—are now available, covering 1948-1950 and 1951-1952. Initial coverage in the first volume, by the way, is on payola, and it carries the byline of then Billboard staffer Jerry Wexler.

THE MUSICIAN: One of the reasons our own Is Horowitz was honored at a NARAS producers luncheon in New York Oct. 15 is his long and continuing association with Andrew Segovia as the producer of the legendary digests of Horowitz. For \$50 each or \$85 for both—are now available, covering 1948-1950 and 1951-1952. Initial coverage in the first volume, by the way, is on payola, and it carries the byline of then Billboard staffer Jerry Wexler.

TREAT INSTEAD OF A TRICK: The Nashville chapter of NARAS and the Nashville Entertainment Assn. in cooperation with the city, are sponsoring a Halloween "trick-or-treat" party. The party is a "trick-or-treat" party. Its aim is to provide children with a safe alternative to random trick-or-treating.

HOME VIDEO ON THE HOME TREASURES: Though they failed to win the National League baseball pennant, the Houston Astros will have their own home video project out by mid-November from 3M's Magnetic Media Division. Like the Mets, which beat them, the Astros are celebrating their 25th anniversary, the theme of the video. The record "An All-Star Album With Gary Usher" is an RIAA-certified gold seller after having reached the 30,000-unit mark. As a matter of fact, 3M will soon have another \$19.95 Mets video, featuring 30 minutes of the team's 1966 season and another 30 of history.

OH BABY, WE GOT TO GO: Richard Berry, writer and performer of the timeless 1956 frat-rock classic "Louie Louie," has regained the royalty rights to the song. Berry signed away the lucrative tune to Limax Publishing 30 years ago; Artistic Rights, a New York-based rights reclamation group, assisted the songwriter in his seven-year battle to win it back. "Louie Louie" is currently heard in a California Courtier TV spot extolling the virtues of beach partying... Beach Boy Brian Wilson's recent "An All-Star Album With Gary Usher" will include a song by Tom ("Like A Virgin") Kelly. A label outlet is being shopped... Composer/arranger Patrick Williams, who recently launched his all-galaxy label, Soundwings, is writing the tunes for a Broadway musical, the musical version of "The 400 Blows." Lyricist Pamela Phillips-Oland, a Los Angeles run will precede a move to New York... Friday (31) is the deadline for this year's National Assn. of Recording Merchandisers scholarship applications. High school juniors, seniors, and college students who are 17 or under and whose parents are eligible. Details regarding scholarships sponsored by the Video Software Dealers Assn. will be announced shortly... In addition to Narada audiocassettes MCA will be shipping in long-box packages, music and video will also ship in the 4-1/2 inch trench to tapes from the MCA Classics catalog. There are no plans at this time to carry a dual inventory on either line, which will no doubt cause some grief for accounts that prefer to merchandise tapes in the standard Norelec box. Edited by RAY LICHTMAN

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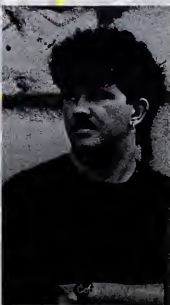
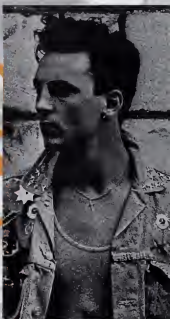
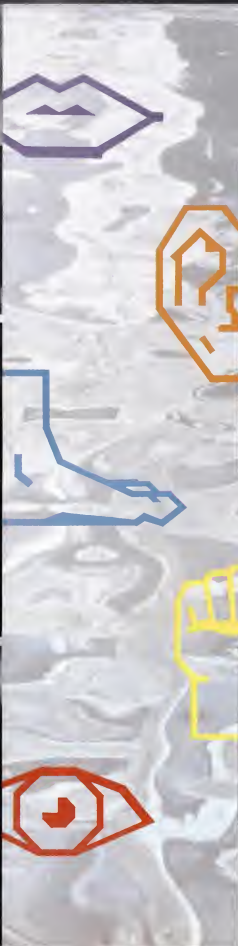
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